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Cities of Northern Italy

BY

GRANT ALLEN

Author of
"Paris," "Venice," "Florence," "Belgium: Its Cities," etc.

AND

GEORGE C. WILLIAMSON

With a Photogravure Frontispiece and Sixty-four Full Page Plates in Duogravure

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Introduction

THE object and plan of this historical book is somewhat different from that of any other guides at present before the public. It does not compete or clash with such existing works; it is rather intended to supplement than to supplant them. My purpose is not to direct the stranger through the streets and squares of an unknown town towards the buildings or sights which he may desire to visit; still less is it my design to give him practical information about hotels, cab-fares, omnibuses, tramways, and other every-day material conveniences. For such details, the traveller must still have recourse to the trusty pages of his Baedeker, his Joanne, or his Murray. I desire rather to supply the tourist who wishes to use his travel as a means of culture with such histori-

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cal and antiquarian information as will enable him to understand, and therefore to enjoy, the architecture, sculpture, painting, and minor arts of the towns he visits. In one word, it is my object to give the reader in a very compendious form the result of all those inquiries which have naturally suggested themselves to my own mind during thirty-five years of foreign travel, the solution of which has cost myself a good deal of research, thought, and labour, beyond the facts which I could find in the ordinary handbooks.

For several years past I have devoted myself to collecting and arranging material for a book to embody the idea I had thus entertained. I earnestly hope it may meet a want on the part of tourists, especially Americans, who, so far as my experience goes, usually come to Europe with an honest and reverent desire to learn from the Old World whatever of value it has to teach them, and who are prepared to take an amount of pains in turning their trip to good account, which is both rare and praiseworthy. For such readers I shall call attention at times to other sources of information.

The general plan pursued will be somewhat

as follows. First will come the inquiry why a town ever gathered together at all at that particular spot — what induced the aggregation of human beings rather there than elsewhere. Next, we shall consider why that town grew to social or political importance and what were the stages by which it assumed its present shape. Thirdly, we shall ask why it gave rise to that higher form of handicraft which we know as Art, and towards what particular arts it especially gravitated. After that, we shall take in detail the various strata of its growth or development, examining the buildings and works of art which they contain in historical order, and, as far as possible, tracing the causes which led to their evolution. In particular, we shall lay stress upon the origin and meaning of each structure as an organic whole, and upon the allusions or symbols which its fabric embodies.

A single instance will show the method upon which I intend to proceed better than any amount of general description. A church, as a rule, is built over the body or relics of a particular saint, in whose special honour it was originally erected. That saint was usually one

of great local importance at the moment of its erection, or was peculiarly implored against plague, foreign enemies, or some other pressing and dreaded misfortune. In dealing with such a church, then, I endeavour to show what were the circumstances which led to its erection, and what memorials of these circumstances it still retains. In other cases it may derive its origin from some special monastic body, — Benedictine, Dominican, Franciscan, — and may therefore be full of the peculiar symbolism and historical illusion of the order who founded it. Wherever I have to deal with such a church, I try as far as possible to exhibit the effect which its origin had upon its architecture and decoration; to trace the image of the patron saint in sculpture or stained glass throughout the fabric; and to set forth the connection of the whole design with time and place, with order and purpose. In short, instead of looking upon monuments of the sort mainly as the product of this or that architect, I look upon them rather as material embodiments of the spirit of the age — crystallizations, as it were, in stone and bronze, in form and colour, of great popular enthusiasms.

By thus concentrating attention on what is essential and important in a town, I hope to give in a comparatively short space, though with inevitable conciseness, a fuller account than is usually given of the chief architectural and monumental works of the principal art-cities. The passing life of the moment does not enter into my plan; I regard each town I endeavour to illustrate mainly as a museum of its own history.

For this reason, too, I shall devote most attention in every case to what is locally illustrative, and less to what is merely adventitious and foreign. I shall assign a due amount of space, indeed, to any foreign collections, but I shall call attention chiefly to those monuments or objects which are of entirely local and typical value.

As regards the character of the information given, it will be mainly historical, antiquarian, and, above all, explanatory. I am not a connoisseur — an adept in the difficult modern science of distinguishing the handicraft of various masters, in painting or sculpture, by minute signs and delicate inferential processes. In such matters I shall be well content to follow

the lead of the most authoritative experts. Nor am I an art-critic — a student versed in the technique of the studios and the dialect of the modelling-room. In such matters, again, I shall attempt little more than to accept the general opinion of the most discriminative judges. What I aim at rather is to expound the history and meaning of each work — to put the intelligent reader in such a position that he may judge for himself of the æsthetic beauty and success of the object before him. To recognize the fact that this is a Perseus and Andromeda, that a St. Barbara enthroned, the other an obscure episode in the legend of St. Philip, is not art criticism, but it is often an almost indispensable prelude to the formation of a right and sound judgment. We must know what the artist was trying to represent before we can feel sure what measure of success he has attained in his representation.

For the general study of Christian art, alike in architecture, sculpture, and painting, no treatises are more useful for the tourist to carry with him for constant reference than Mrs. Jameson's "Sacred and Legendary Art" and "Legends of the Madonna" (London,

Longmans). For works of Italian art, both in Italy and elsewhere, Kugler's "Italian Schools of Painting" is an invaluable *vade-mecum*. These books should be carried about by everybody everywhere. Other works of special and local importance will occasionally be noticed.

Wherever in the text paintings or other objects are numbered, the numbers used are always those of the latest official catalogues.

Individual works of merit are distinguished by an asterisk (*); those of very exceptional interest and merit have two asterisks.

Publisher's Note

Before completing the "Cities of Northern Italy" Mr. Grant Allen's labours were cut short by his death. He had, however, sufficiently mapped out the plan of this book for sympathetic hands to carry on his work, and the publisher has enlisted the assistance of Mr. Grant Allen's friend, Mr. George C. Williamson, a writer whom he himself, it is believed, would have chosen to complete the volume.

Preface

I HAVE been asked to continue the "Cities of Northern Italy," which was originally started by my late good friend Grant Allen. I had talked over this book with Mr. Allen many times, and for him I checked over the guide to Florence when I was staying in that city, and his letter as to the suggestions that I made is before me. I know well what were his ideas as to the present volume, and with very many of his wishes I am in the fullest accord. In preparing this volume I have endeavoured to follow out the method that he adopted as nearly as I could, but it will, I am sure, be understood by my readers that it is not possible for one man to write in the same manner as another man has written, or to lose his own identity in

a book of this kind, which derives much of its value from the personal element that enters into it. Grant Allen was a much older man than I am, and a man of much greater experience. He was the possessor of certain theories as to art which he had himself developed, and which were peculiar to him, and not quite easy for any one else to follow without the special bias that he had towards them, and the years of study that he had given to them. His idea, which was that of button-holing the traveller, seemed to me to be an admirable one, and in his books he carried out the art of button-holing until it became a science. There is no doubt that it is well for the attention of a traveller to be directed to what he should *certainly* see in a town, to what concerns the history of a town, and to be told why he should see it, and what he should learn from it; and this method I have adopted, with a deep sense of my inability to adequately follow my friend, for whose learning and skill I had the greatest respect.

The cities of Italy, especially those in the north, considered from a historical point of view, do not represent detached por-

tions of a united whole, as do the towns of other countries, or as they are supposed to do at the present time, but they represent, rather, separate powers, each having its own individual history.

They were all quite distinct one from the other, separated widely in customs, dialect, art, and government, and they were often at war one with the other, and in turn being held by or holding possession of their adversaries.

These facts must never be lost sight of when considering the history and growth of these cities, as it is because of their very independence of each other and their constant warfare against the great Imperial power that sought to weld them into one whole, that they possess so much interest and so much individuality in their monuments and their art.

Even from them one city, Ravenna, stands out distinctly; it can never be grouped with any other city in Europe, and fills a place in history that is unique.

The other towns — Milan, Verona, Padua, and Bologna — have all had their own special rulers, members of certain families who have obtained chief power, and have ruled with a

greater or less control for generations. In the case of Ferrara, they were from one family, that of Este, and their rule was for several generations. In the case of Verona, the power began with a grant of chief magistracy by the people to one man, whose son was afterwards elected to a higher seat, and was hailed as the founder of a family who were to reign hereditarily. This power was afterwards held from the emperor, and the ruler reigned as the Imperial Vicar.

In the case of Milan, there was a succession of great families, who in turn obtained, by force of arms, wealth, and character, supreme power, and ruled the city at times with the good-will of the people, and at times by mere military strength.

In the case of Padua, we read of one family reigning over the city; of a constant state of warfare against a powerful neighbour, and eventually of the death of the last Carrara ruler and the absorption of Padua into the Republic of Venice, which ruled it with a species of home-rule for the rest of its corporate existence. So the cities differed one from the other.

With regard to art and monuments the case

is the same. Certain rulers encouraged art and learning, and beautified the cities which they controlled, employing the chief artists of the place; and their example was followed by the rich nobles, and by the Church, which was always ready to use the talents of artists to beautify buildings, to erect tombs, and to prepare all the wealth of accessories that were needed in the service of the Mass.

An example of this wise patronage can be seen in Bologna, where the Bentivogli, who ruled as the Vicars of the Holy See, spent great sums and much time in making beautiful the city that they loved.

A certain continuity can be traced when these cities are considered in Roman times, and also in Lombard and Gothic times, and the monuments, by which we read the history of the past, bear resemblance to each other, and are similar in type; but when we come to the period which we term that of the Renaissance a new spirit is manifest — that of competition between city and city, and the influences of local art, local patronage, and environment, are seen.

It is, therefore, the more needful that each city should be studied by itself, its own special

features discovered, its history understood, and the reasons ascertained for the marks that are left of its life and its art; then the effect of the cities on each other will be better appreciated and the reasons for the strong individuality of the place will be grasped and its position in history clearly defined.

When once an intelligible idea has been obtained of the history of an Italian city, its life will be seen reflected in the buildings and paintings that remain within its walls. They will not be found of a regal character as in France, or of a commercial type as in the cities of Flanders, but they will suggest either the free and independent rights of the citizens — which were always in existence although overshadowed at times by the almost monarchical powers of the ruler — or else the wealth, luxury, and splendour of the great and noble families of the city, or the devotion of the Church and her people.

The Italian cities were not so much great centres of commercial life as were the cities of Flanders, and they did not trade extensively with the world. They were comparatively self-sustaining, and each of them was noted for the

pursuit of some special occupation; as, for example, Brescia was noted for its armourers and is still for its coppersmiths, Parma dealt in cork and in flax, and Verona was distinguished for its marble.

The inhabitants delighted, however, in the erection of fine buildings, and in their decoration both outside and in with paintings in fresco. They loved to found chapels in their great cathedrals, and to adorn them with the chief works of their greatest artists; often setting two rivals at work in one place that they might compete one against the other in the decoration of the chapel. Under the patronage of wise rulers, important libraries were founded and enriched; churches were built; botanical gardens were laid out and endowed; and all the craftsmen which that wonderful Renaissance produced were employed to render the world beautiful and to exhibit the finest productions of their imaginations wrought out in the most costly materials with a lavish expenditure of time. Such will be found to be the main features of these towns, saving, as already stated, the city of Ravenna, and it is the presence of these numberless treasures of art that

give to the cities their never-ending attraction.

Great as their rulers were in life, they were sometimes even greater in their death, and we find, in the very midst of the busy streets, some of the grandest tombs and monuments that the world has ever seen, or can ever see, forming a further source of adornment and attraction to the cities in which they stand.

It is the influence of the rulers, of the wealthy, of the artists, and of the craftsmen, rather than of the inhabitants as a whole or as the dwellers in one city, that we notice in our wanderings, and a little care will enable the visitor to each city to reconstruct for himself its past life by gazing with an intelligent interest on the monuments and works of art of the place.

With regard to Ravenna, it stands so completely alone in its history, it is so completely an isolated oasis left stranded by the flood that has receded from its shores, and it so exclusively records one period only of the history of the world, and that a period which has no other record save this city, that it refuses to be grouped with any other places, and must be

considered quite by itself. Practically Ravenna does not give us any light on the moving period of the Renaissance. It does not record any long line of rulers, members of a great family, or persons who have won their way by wealth or prowess. It has had its life in the times of the Second Empire, it lived its whirl of excitement when Arian controversy filled the air, it welcomed Theodoric, and three Roman emperors laid their bones in its churches. It had a passing glance at the movement that swept over Italy, for it was visited by Giotto, who worked in its churches, and it opened its arms to receive Dante, who slept his last sleep within its shelter; but then it turned to its old slumber again, and is still slumbering crystallized in the perfection of its old Gothic days, and seeming to have made no change since Justinian and Theodora rode down its streets. The sea, which used to make it an important port, has long since fled away; where a fleet rode at anchor is now only a great solitary church and an open malarious plain; its churches are deserted and green with moisture, while their grand mosaics flame overhead as bright as when they were first created; but the place itself

is sleeping, and its people move about as if in slumber fearing to awake, only conscious of the days of glory in the past, and asking nothing more than to be allowed to dream away the days of the present.

Ravenna is unique; it cannot be classed or grouped. Its spirit is Byzantine; it has had no Renaissance. There is nothing like it in the world, and within its walls only can one special chapter of the world's history be adequately studied.

May I say a few words as to general conduct in these northern towns, as I give place to no one in my love and admiration for Italy, and my constant visits to its shores have suggested that some hints may not be altogether unacceptable to my readers. These hints are not so much needed by the visitor to the larger cities, as they have become modern in their customs and habits, but in the smaller and less visited places they will be found to possess special importance.

May I first say that the traveller in Italy should never forget that he can obtain almost any aid he needs by the exercise of politeness. Let him never forget that he is in a country of

gentlemen, and that the Italian peasant is the most truly courteous person in Europe. A special attention to courteous words, to the constant use of "scusi" and "permesso" and frequent removal of the hat, will win for him many an act of courtesy that the less careful person will wish for in vain. It is always surprising to me how very much trouble an Italian will take in order to help a foreigner to find his way, or to see what he is specially desirous of seeing; but the Italian expects in return for all this trouble the recompense of politeness that Englishmen are not so ready to give. It is the rarest possible thing to find an Italian who will not at once raise his hat in response to the similar action of the traveller, and who will not at once take infinite pains, not only to understand the inaccurate language in which he is addressed, but to go out of his way to direct the traveller, with every attention to his desires, and then with a bow and a smiling "niente" pass on his way. I shall be forgiven, I hope, for laying some stress on this feature of Italian life, and for begging my readers to put it to the test, and they will assuredly find that a bow on entering

and on leaving a carriage, on passing a person on the path or road, and on entering or leaving a shop will make their sojourn in Italy much the pleasanter and win for them every courtesy that they can desire.

One other word on a subject of similar importance. Would it not be well for the travelling tourist always to try to remember that certain ceremonies that he may see may have no special importance to him, but are of the deepest importance to the people whose guest he is for the time, and that therefore the opinions of the people should be studied rather than his own. For example, in a church, the service may have no meaning to him; but to the people it is their religion, and it is well to move about as quietly as possible, not to go in front of the congregation whilst they are worshipping, even though it may be to see an important picture and one may be pressed for time; to behave in reverent manner when passing the altar before which the red lamp can be seen burning, and to raise the hat when a funeral is seen coming past the spectator. These are, it will be said, but trivial points to which to direct attention; but I fear that too

many of us consider that our visits to Italy are of so much advantage to the Italian people that we are absolved from the ordinary acts of politeness towards the " benighted people," and that to follow their practices is condoning what we are pleased to consider their superstitions. Depend upon it, the opinion that the average Italian has of a traveller is very much the result of this snobbish manner on the part of ill-bred persons.

A few other practical words may not be out of place. It is always well to get to a station fifteen to twenty minutes before you have to leave it. Italians cannot be hurried, and the registration of trunks has to be done seriatim, and is slow work. The tickets have also to be " vised " seriatim, and one must take his place at the end of the line and wait his turn to be attended to. The *facchini* all expect some small tip. They are very poorly paid, and depend mainly upon the public for their means, not receiving regular wages as in England or America. They should not be paid till their work is done; that is, the man who takes your hand-baggage should not be paid till he has put it into the carriage for you. If you have to

wait a long time and he has to go off duty, ask him to send you another man and he will at once do so, and then you can discharge the first. Never remove luggage from a seat that has been engaged by some other person, as there is nothing that an Italian considers worse form than such behaviour, and he will resent the action strongly. In a picture-gallery, if you have time, go round each room with your guide-book closed before you attempt to use it, trying to see what are the fine and important pictures from your own ideas ere you look at what I have to tell you, and so try to educate yourself in discerning a fine work and in deciding to what school or artist it belongs. Remember that a visit to Italy is not a mere pleasure-trip. It should be an education. Italy is the great schoolroom of the world, and in painting, in architecture, in sculpture, in glass, in design, as well as in language, literature, poetry, music, and costume, she has been teaching the world ever since she had an existence. Even in manners we shall remember what we owe to Italy, when we realize that when Englishmen still ate with their fingers, Italy had introduced, to the great amazement of those Eng-

lishmen who travelled in the fourteenth century, the use of a fork.

Every one of the cities to which I shall in turn take you has had its own special history, not so much as part of a greater whole, but as a self-contained kingdom. To understand Italy you must understand the history of each provincial capital, which had its own court and its own school of painting.

Do not rush through the towns as though one resembled the other. Each is quite different from all others. Each merits careful study, and each will be found replete with interest. I have only noted the items of supreme importance, but you will find plenty more in each town to see and to study; and if only your time permit, it is far better to spend a week in each town, and only see and thoroughly understand three towns, than to rush through ten and bring away a confused idea of them all, without any distinctive knowledge of their special features.

I have been obliged to write this book with a view of helping those whose time is *very* limited, but each person can enlarge it for himself, and in the regular guides that I counsel

Order of the Tour

I WOULD like to counsel you to begin your tour with Ravenna, but I am perfectly certain that you would not follow my advice if I did, by reason of the geographical arrangement of the various cities in the tour.

You will no doubt enter Italy by the Mont Cenis route, and branch off at Turin to Milan; or else you will go out by the more beautiful St. Gothard route, and go direct to Milan. If you adopt the latter method, let me say that it is worth while, if you travel out second class, as I expect you will, to go straight from Lucerne by the through train to Milan, and pay the difference (about half a sovereign) for first class, rather than miss that train, which has only first class. Otherwise you must stop in Lucerne some hours, and go by a slow train, constantly stopping, and will

arrive in Milan very late, and quite tired out. By the first-class train you will gain comfort and speed, and arrive in Milan at three in the afternoon, and you will save the money you would otherwise spend in Lucerne at a hotel.

If you start from Milan your course is easy as to the other towns. You will visit Verona after you leave Milan, then you will go to Padua, seeing Vicenza on the way if you wish, as you can see the chief sights of that small place between two trains. From Padua you will perhaps go to Ferrara, and thence to Bologna. From Bologna, you will journey to Ravenna, the most important place in the whole series, from some points of view, and you will return to Bologna. You can if you wish go on from Bologna to Rimini, and thence make a most interesting excursion to the little Republic of San Marino; and then journey back to Bologna by another route, stopping at Cesena, between two trains, to see the chained Malatesta library, — which is unique in Italy, never having been altered or moved, or in any way changed, since it was founded in 1550, — and the fine picture by Francia in the gallery. You can also stop at Forli, a most interesting

town, and the next day see Faenza, between two trains, and then get back into Bologna.

Your return route can then be made by way of Parma to Milan, and you can, if you desire, see Piacenza, Cremona, or Mantua, and so back to Milan. You can go out to Parma from Bologna, and return to Bologna the next day (or even that same day if you are *very* much pressed for time, as Parma is too important to be missed), and go on to Florence by Bologna, climbing over the mountains by Pracchia and coming down to Pistoja, Prato, and lovely Florence.

If you are too much pressed to see these places, then you must leave them out, but do not omit to see Ferrara, even if it is only between two trains on your way to Bologna, for it is one of the most impressive towns in the entire route and ought to be visited if you are to obtain any adequate idea of the power of a ruling family in a city.

Give a week to Ravenna if you can. Do not be there in the great heat, or in the winter, but in the spring and early autumn you will find it quite healthful. Do not, however, be out in Ravenna after sunset if you are at all delicate,

and carry with you a coat, even in sunshine, or a cloak or rug to throw around you when you enter the cold, damp, deserted churches of that fascinating city. Its history is at the very beginning of our studies, and if you can spare the time to go to it first, either by water from Venice, or by rail from Rome or Florence, you will certainly gain in knowledge.

As a rule too much time is given to Milan, and the smaller towns are left out altogether. I do not want to minimize the importance of Milan, but I do want more time to be given to such places as Verona, Padua, and Ravenna. The finest brick architecture of Italy is to be seen in Verona; the work of Giotto can only be understood after a visit to Padua; Francia can only be studied in Bologna; the art of mosaic has its finest examples at Ravenna, and so each town has its own supreme attractions. Every town in Italy is worth visiting and study, and if this book enkindles in the reader the love of Italy, and the desire to go constantly to its wonderful towns, all the work given to it by me will have been more than amply repaid.

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Cities of Northern Italy

CHAPTER I.

ROMAN AND EARLY MILAN

MILAN is the most essentially modern of the cities that we shall visit, but it has had a very long and important history.

It had a very early beginning, has been exposed to much warfare, has been destroyed almost completely, more than once, but has risen again to even greater prosperity. It has been independent, and then has been ruled by successive rulers of one great family. It has, later on, thrown off the yoke of this rule to take upon itself the heavier burden of a yet more powerful family; and it has been ruled and

governed for generations by men who were practically monarchs over the city and its province.

It has had its own important school of art, which has influenced almost every other school. It has produced great architects, whose buildings are still the admiration and envy of the whole world. It possesses at this moment one of the great picture-galleries of Europe, and what is, perhaps, one of the very choicest of small galleries ever bequeathed to a town by its possessor. It has a world-famed library that has had an eventful history, a superb cathedral that is one of the marvels of Europe, and a Castello that better than any other spot in Italy teaches what the home life of the Renaissance rulers was like.

It has preserved remains of its past life in every period, so that the student can trace by its monuments its history from Roman down to modern times, and it contains one treasure, in its Palliotto, that is absolutely unique in value, and, as a dated example of the art of a thousand years ago, forms a document of priceless importance.

Milan is crowded with treasures. To know

GENERAL VIEW OF MILAN.

it you must live in it, or return over and over again to its streets. One visit, even if spread over weeks, will not suffice to see all that it has to show to those who love to see its treasures, and although it is so modern in its present surroundings, so thoroughly alive, so prosperous, and so progressive, it will be found to have as great a historical and antiquarian attraction as any of its smaller neighbours that seem to live only in the past or to slumber in a long sleep.

It is well to select your hotel in the very centre of the city, especially in the Corso Vittorio Emanuele, so as to be within easy reach of the sights.

It is desirable not to attempt to do too much in one day, as Milan is a tiring city, and there is so much to do that it is well to husband one's strength. It is not needful to drive to any of the sights, as the trams run in all directions, and are convenient and easy.

It is also desirable to guard against cold, as Milan is at times intensely cold, and has a very treacherous wind of its own that is dangerous; but aside from the cold the city is very healthy,

and generally in the spring and autumn delightful.

The word *Humilitas,* which was the favourite motto of its great saint, San Carlo Borromeo, the eagle of the Sforzas, and the serpent of the Visconti can be seen in all directions in the city, and recall the influence of their original holders upon Milanese history.

Milanese art is so special and so important that it has been given a separate and somewhat long chapter, and the study of the galleries has been placed in that section of the book.

The work of one of the greatest artists of Milan, Luini, can be best studied in the Church of Santa Maria Maggiore, and therefore he has been given space when consideration of that church is undertaken, more especially as he particularly represents Milanese art.

The Palliotto at Sant' Ambrogio is the chief treasure of the city, and yet few persons take the trouble to see it. Whatever else is omitted that must not be left out, and altogether more time is required for the study of the Church of Sant' Ambrogio than for any other building in the place.

I suppose that when you first enter Milan,

you will come by the Central Railway Station, and that when you have secured a *facchino* to carry your hand luggage and obtain your registered trunks from the officials, you will find your way in one of the hotel omnibuses to the hotel where you intend to stay.

Perhaps you will be puzzled by not being able to obtain your registered baggage at once, and at being requested by the hotel porter, who is with the omnibus, to give him your luggage ticket and also your keys. If you are tired from your journey, you had better do so, as the customs authorities in Milan are very slow in getting the baggage through, and the inner custom-house of the city, called the octroi, has also a right of search for forbidden things which is, however, hardly ever exercised. You need not be afraid to entrust your keys to the porter, if he belongs to one of the big hotels, as their possession is practically a formality, and they are never used but to satisfy the octroi; he produces them and declares that all is well. I take it then that you are safely landed at your hotel, have had a good wash (very needful after a long journey on the dirty Italian lines), and that you are quite ready for dinner.

Don't go out, let me suggest to you, unless it happens to be a clear moonlight night, but just rest and start your experience in Milan after a good dinner and a comfortable night, so that you may bring an easy mind to bear upon what you have, under my guidance, to see in the city.

If it does happen to be a clear bright night, then take a short stroll to see the cathedral after dinner, as by moonlight or golden evening sunlight it is more lovely than under any other circumstances, and I would like you to see the building at its most beautiful moment, and to commence well in Milan.

You are hardly likely to see the Duomo in the clear frosty air when it is lightly flecked with snow. That is its loveliest aspect, but in the golden evening glow of autumn, or under the cold silvery whiteness of the moon, it is wonderfully fine, and if you have the chance to commence with this sight, do not miss it.

The next morning it is well to commence seeing Milan by visiting the Church of San Lorenzo, and to do this you must pass the cathedral.

I am not going to be so foolish as to tell you

THE DUOMO.

not to look up at it as you pass, but don't waste time now in seeing it, but just go on to the church I have named. One thing you will quickly find out in Milan. The cathedral is the centre of it, and from the cathedral you can go almost anywhere by electric trams. I do not like them, for they are not lovely things, and by night they remind us of great moving demons mercilessly ready to run you down, but they are very convenient and a great help to the tired pedestrian. From the front of the Duomo take a tram marked "Porta Ticino," and stop at the Church of San Lorenzo.

Here right in the middle of the street stand sixteen giant **columns, made of white marble, and going back to perhaps the third century. They form one of the most impressive sights to be seen in Milan, and I want you to stand still and think for a moment of what they mean.

Milan, the ancient Mediolanum, was the second city in importance in Roman Italy, second only to Rome, and rich in all the dignity and beauty of a great imperial city. It had been founded by the Gauls, but became

Roman in 222 B. C., and in the fourth and fifth century had grown into a vast, populous, and magnificent city. You will, however, find very little of this magnificence remaining, as you wander through the place, and the reason may be told here.

The city has been besieged over and over again. It is said to have been attacked fifty times; and attracted by its position, its riches, and its magnificence, its enemies have been numerous and powerful. Attila, king of the Huns, sacked it in 452, and the Goths in 493. It was again conquered by Rome, but again, in 539, retaken by the Goths, and at that time almost entirely burnt and destroyed. Again and again after that it was captured by the Lombards, the Franks, and the Huns, and so injured by warfare until hardly anything remained of the old Roman city; and yet it rose again, until, in 1162, it was almost wholly destroyed by the Emperor Frederick Barbarossa.

Then for some five years there was once more no Milan, only a few churches, and a dismal heap of ruins deserted of all their popu-

lation; and the power and pride of the great city seemed crushed for ever.

Five years afterwards, however, Milan suddenly rose once more into existence, commencing its new life on April 27, 1167. At once attacking its old enemy, the Emperor, it demolished his castle of Trezzo, which contained his treasure.

The recuperative power of the citizens of Milan was amply proved; once again the city became powerful and practically independent, and from 1237 commenced the rule of certain great Milanese families, who by their own prowess and determination, their wisdom and their wealth, became by the will of the people the rulers over the city.

To them I will refer later on, but these few lines will suffice to chronicle the troubles of early Milan and its sufferings at the hands of its enemies.

You will now, I think, realize why it is that of this splendid Roman city practically only this portico of columns remains, and also why it is that in our journey round Milan we have to bear in mind its constant warfare, its con-

tinual sieges, and the changes that happened in the city under its different governments.

It is not known for certain to what building these columns were attached. They are said to be part of some magnificent baths, and the church near at hand to have formed an entrance hall to the same *thermæ*. They are, by some antiquaries, said to belong to an Imperial Palace, but to what building they actually were attached does not very much matter. There they stand, impressive in their solemn grandeur. The flood of warfare has rolled around them; carnage, the sword, fire, and pestilence have worked their wicked will on all the city; but the gigantic columns, built by that wonderful nation that ruled the world and proudly boasted of its perpetual life, stand as if to enforce the truth of the boast, and to bid defiance to all time. Even the brick-work, so cunningly built of fine, small, red bricks so carefully fitted and laid, has remained, and it crowns these marble columns and forms two delightful archways, one at each end of the colonnade. The grim old iron-bound columns bravely rear their heads in the midst of all the bustle and life of the street, and speak of the

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wonders they have seen while generations have passed away. They are a great proof of the genius of Rome. Her work was built to endure. It faced the world proudly and it still faces it, but even in Rome itself you will hardly find a more emphatic contrast between the dignity of the old nation and the trivial passing life of the present century than you will see in these proud old columns in the Corso Ticinese.

Now enter the church and ask for the Chapel of St. Aquilinus, which for a few pence will be unlocked for you; and there on the right, as you enter, is a large stone tomb which will at once attract your attention.

It is the *Tomb of Ataulphus, king of the Goths, brother-in-law and successor to Alaric. He married the daughter of Theodosius the Great, in whose face St. Ambrose shut the famous gates. You will see the tomb of his wife, Galla Placidia, when you go to Ravenna.

This is probably the first of those great Byzantine stone tombs, of which there are so many at Ravenna, that you have come across in your travels; so mark it well.

It is sufficiently Roman to be huge, impor-

tant, and massive; but it is Gothic in its great corner cusps, and in its decoration it is Christian. You will note on it the symbol of the Cross, upon which a dove is descending, and the two lambs standing below; and then you will mark the twisted columns in the centre and the charming Runic decorations in between. The shape of the lid of the tomb is that of the cornice decoration over the columns carved upon it, and although there is no display of decoration on the tomb, yet all the work is well done, and the effect is that of greatness and power.

In St. Ambrose there is another tomb resembling this one, and there are many at Ravenna; but here it stands to symbolize the conquest of Paganism by Christianity, and the early days of the Christian faith.

Now look up and you will see more early Christian work. On the right of the altar is a *mosaic representing Our Lord and His Apostles, and below His feet is to be seen a river of clear water admirably represented.

On the left is a much richer coloured mosaic of the Sacrifice of Isaac, mystically representing the Crucifixion, and the Shepherds and

their Flocks, mystically representing the Church; both these mosaics are about fifth or early sixth century work. We are probably standing within one of the inner rooms of the Roman *thermæ,* and we can see that it has been converted into a Christian temple, and decorated by Christian hands with religious symbols; so here we again see Paganism giving place to the new faith.

Return and enter the church, as there is nothing else in this chapel of importance; and let me here remind you that my purpose is not to show you everything a building contains, such as you will be told in Murray or Baedeker, but to point out what seem to me to be the important things for you to look at, in order that you may understand somewhat of the growth of the city.

The church will remind you of the Pantheon at Rome, and it will certainly recall the idea of a Roman temple. Probably on this site, and somewhat of this style, there was once a Roman building, and most likely the colonnade facing you belonged to it. But the present church was built in the sixteenth century, upon the lines of a far older building, and very

much like San Vitale at Ravenna; and probably this earlier building was a Roman one converted to Christian uses, as was the Pantheon.

Remains of the Gothic alteration of the church can yet be seen in the Runic stones upon some of the columns near the chapel that contains the tomb.

Now dismiss the historical evolution for a few moments from your mind, and examine the treasures in the church, bearing in mind that, although we may gradually work our way through history, by examining building after building, it will not be wise to neglect the treasures each building contains, even though they may not concern our immediate purpose, and it would waste our time to return again to this church after seeing others.

Close to the door of the St. Aquilinus Chapel is a fine slab from a tomb. It is quite out of place where it is. It ought to be on the floor (only if put there it would soon be injured), but here on this wall it presents an unfortunate appearance. It marks the tomb of Antonio del Conte, and the dear old man should be comfortably lying flat on the ground,

his head upon his pillow, instead of being placed upright on a wall.

The slab is a good one, of 1347, and marks an early low-relief sculpture, in which can be found earnest searchings after truth, and a brave attempt to represent the human figure as it is. Donatello's work is but the development of this.

You will find a florid and over-rich pietra-dura pulpit in the church, and behind the high altar you will see a charming monument in a little chapel, which Gaspare Visconti, out of love and affection, erected to the memory of one Giovanni Conti in 1538.

Here you have an impressive monument of a reclining warrior, holding his sword and resting his head upon his hand. It is a beautiful piece of Renaissance work.

You will pass another good tomb as you leave the chapel; it is a plain one of red and yellow marble, but for whom it was erected is not now known.

Stop and look at the fresco, on the wall near the pulpit, recently uncovered. It represents the evident attempt of some scholar of Leonardo's to copy his master's famous work; and

for that reason is important in the history of art, and shows us what enthusiasm was kindled by that great Cenacolo.

There is nothing more for you to look at in San Lorenzo, but, as you leave the church, you will surely gaze yet again at the great stone columns, that so splendidly represent Imperial Rome in her splendour.

It will be well now to walk a little further down the street to the rebuilt Porta Ticinese, because near to it you will see the little canal that runs nearly round the very centre of Milan. It marks the size of Milan in 1167, when, as I have already told you, the city started afresh from its ashes; and on the banks of this canal were the mediæval fortifications. In the sixteenth century the Visconti rulers built a great deal outside of these fortifications, enlarging their city enormously. To the district just on the other side of this canal they gave the name of Cittadella, and the district still is called by that designation. The central arch only of the gate under which we stand is old; the rest was rebuilt on the old lines in 1861. Pass through the gate and look up at the other side of the gateway, and you will yet

SAN EUSTORGIO.

see the mediæval relief of the Madonna and Saints, which was to be the first sight of the traveller entering the city.

You are not far from the Church of San Eustorgio, and perhaps it will be well for you to walk on down the street and visit this church, even though it comes a little out of place in strict chronological order.

It is on the same side of the street as was San Lorenzo, and you will reach it in a few minutes.

I have already pointed out to you the canal, and, therefore, you will realize what is meant when I say that this church was without the walls of early Milan.

Its position saved it, as it was one of the very few buildings that escaped Frederick Barbarossa.

For many hundreds of years it held the chief treasures of Milan, the bones of the Three Kings, which were presented to Archbishop Eustorgius, who lived in A. D. 300, by the Emperor Constantine.

Eustorgius had made for them a huge * stone sarcophagus, which you will see if you

walk up the church on the right, to the chapel, parallel with the high altar.

It is a coffer, like the tomb you have just seen, but far larger, and is quite plain, and without any decoration whatever. Upon it, in deeply cut, plain letters, are the words " Sepulcrum Trium Magorum."

When the emperor came up against Milan, the relics were removed to a place of greater safety within the city; but when Milan fell, they were the spoil of the emperor, and he gave them over to Archbishop Rinaldus of Cologne, who carried them off to his city, where they are at the present time.

The scene of the Adoration of the Kings has always been a favourite one with Lombard artists, and they have been proud that relics of such importance rested in their city for eight hundred years.

The extreme antiquity of the church in which we now stand is not only testified by this great stone coffer, which goes back to, say, 315, but also by the big round columns that support the roof, and which have remained, although the church was rebuilt in 1227, and restored most grievously in 1865.

It is, however, in monuments of the fourteenth and fifteenth centuries that this church is so rich, and I would recommend you to go straight away behind the high altar, underneath the elevated choir, through two pairs of iron gates, which the " custode " will readily unlock, to see the chief treasure of the church.

Even though our talk has hitherto been on ancient Roman work, I want you to realize the moving spirit of the Renaissance, which had such vast influence in Milan, and which may be summed up as an idea to make everything in life beautiful. You should also understand that, under the rule of the Visconti and of the Sforza, art in Milan was at its highest level. The rulers of each of these great families loved to gather around them the most eminent craftsmen, and set them to work to paint or carve, to build or decorate; and then lavished their finest work upon palace, church, and castle. The example the rulers set was followed by those under them. Every one strove to encourage art, to make life lovely, and to urge artists and craftsmen to produce work finer than the world had yet seen.

Here in this **Portinari Chapel we have a

building, perfect in design and in proportion, erected at almost lavish cost for a noble Florentine, who was treasurer for the ruler Ludovico Moro, and who was a member of that important Portinari family who loved, as we have seen at Florence (Hospital of St. Maria Nuova), to patronize art.

Michelozzo was the architect, and he has carried out a delightful idea. The chapel is small but exquisite; the proportions of it are true; the carving on the pilasters and columns rich and deep; and the frieze of singing angels, and the lower border (equally fine) of cherubs' heads, which stand out in low relief high up above your heads and all around the wall, are delightful.

Finer still, however, is the gem which this casket was built to contain. Pigello dei Portinari, whose portrait hangs on the right wall of his chapel, desired not only to found a family chapel, where perpetual thought of him might be preserved, not alone to commission Michelozzo to build a perfect building, but also, and perhaps above all, to make a fitting resting-place for the tomb of St. Peter Martyr, which had been carved by Balduccio of

CHAPEL OF ST. PETER MARTYR, SAN EUSTORGIO.

Pisa a hundred and thirty years before, and which originally, it is said, stood in the church.

Do not hurry over this monument; walk carefully around it, study its details, and then you will understand how great were the masters of the fourteenth century.

Balduccio's work is rare, and, judging from the merit of this magnificent tomb, he could not have executed many works of like importance.

Notice particularly the eight female figures, which, according to quaint Lombard mysticism, portray the four Cardinal and the four Theological virtues. Their names are above their heads on the columns near to which they stand. Look at Charity hugging the two poor children to her breast; Faith with the Chalice and Cross; Hope looking upward and holding a cornucopia of fresh young flowers; and Obedience bearing the yoke and holding the book of the Gospels.

Come then round to the front, and see Justice crowned bearing the balance, part of which, like part of Faith's cross, has been broken away; then comes Temperance, pouring water from an urn; Fortitude, bearing

what at first you may take to be a basket, but which, on closer investigation, you will find to be a city built upon a rock in the centre of a rolling sea, and upon which the four winds of heaven are blowing their fiercest; and finally Prudence, with a triple face, looking at the present, the past, and the future.

Then look at all the representations of the miracles of the saint carved around the coffin, and notice the figures of the Doctors of the Church, St. Jerome, St. Ambrose, St. Augustine, and St. Gregory, with St. Thomas and St. Eustorgius who stand by; and finally look up to the temple on the top, where are seated the Madonna and Child between St. Dominic and St. Peter Martyr.

The church was a Dominican one and is still served by those friars.

It therefore fittingly contains the tomb of the great saint and martyr of the Order, and few tombs could so well represent the spirit and work of the age. The marble is almost the colour of ivory and closely resembles it; and the carving might almost be in ivory, it is so delicate, so sharp, and so well undercut. Notice how full it is of detail, how carefully

each face is wrought, and how fine is the finish given to hands and features.

Of its kind, you will find nothing finer in Italy, nothing more representative of the desire to do all as well as the craftsman could do it, and to work for all time.

You can look at the pulpit from which the saint preached, you can recall his fulminations against sin, and his strenuous effort to stamp out heresy by the mediæval plan of persecution; but the monument to his memory is here, and the name of St. Peter Martyr, or the very name of the great Order that he so embellished, should recall to your memory the lovely tomb in the Portinari Chapel.

Look at the splendid lamps Michelozzo designed for this chapel, and the tall bronze chandeliers that he wrought so well. Examine carefully the inner wrought-iron gate, which is also attributed to him, but do not waste time over the frescoes, which are not by Foppa (whose work is in the entrance chapel close by); and even if they were, you will see better and more characteristic work by Foppa later on.

This is not, however, the only fine tomb to

be seen in this church, although it is by far the finest; but in the smaller chapels on the right of the entrance you will find others that are well worth your consideration. In the first chapel is a monument to Stephano Brivio, whose portrait was painted by Ambrogio de' Predis, and the portrait of whose brother by the same artist you will presently find in Poldi-Pezzoli picture-gallery.

This is a monument of 1485 attributed to Bramante, the celebrated architect, from whom some say Piero della Francesca learned. It is of very pretty, delicate floral work, and quite characteristic of the period which the Italians term cinque-cento.

A little farther up the church are three Visconti tombs. In the fourth chapel, one to Stefano Visconti, 1327, and in the sixth, a tomb to Gasparo Visconti and his wife Agnes.

This Gasparo was connected with English history, as he came over to England to the court of Edward III. no less than five times, bent on making matrimonial arrangements between the children of that king and members of the Visconti house. He received two English orders, one of them being that of the

INTERIOR OF SAN EUSTORGIO.

Garter, and very faintly you can yet trace the badge of this order encircling his arms, but for the most part the arms have been so injured that they are indecipherable.

The reliefs on Gasparo's tomb represent the Adoration of the Magi, a fitting subject for a tomb in this church, and that opposite on his wife's is the Coronation of Mary. These two are fifteenth-century tombs, erected, as you will see, a little earlier than the one in the first chapel, and a hundred years later than the one in the Portinari Chapel. The relief work is more minute and searching than in the earlier tombs, and the spiral columns are grander and bolder. The lions on which the columns rest are characteristic of the fifteenth century. You will see them in the porches of churches and cathedrals erected at that time.

Now look round the church generally, and walk up on the raised choir, under which you went to reach the Portinari Chapel, by a door which you will find at the back of the high altar.

Here you will see the stalls of the friars arranged so that they may sing the daily offices in community, and here it was that the first

great tribunal against heresy, called the Holy Inquisition, sat.

Remember you are in a Dominican church, and that this Order was the philosophic and learned Order. It was the guardian of the doctrines of the Church, preserved their purity, protected the Church from schisms, and extirpated heresy. You are standing in one of the holiest churches of the Order, that in which St. Peter Martyr preached, and where, in 1253, he was buried. Only thirteen years after his death he was canonized, and you will often see him depicted in pictures intended for Dominican churches. His great tomb was erected about eighty years after his death, but his bones have always lain in this church, and are, we may suppose, here still.

CHAPTER II.

SAN AMBROGIO AND THE PALLIOTTO

AFTER seeing San Eustorgio please retrace your steps, not only chronologically, but also actually, and pass to quite another part of Milan to visit San Ambrogio.

Go back to the Duomo and take a tram for Porta Magenta, and tell the man to put you down near to San Ambrogio. He will set you down two minutes' walk from the church, which is on a side street to the right, leading off the Corso Magenta. This is not the shortest way to reach the church, but I take it you do not know your way about Milan, and also desire to save time, and you will do so by using these convenient electric trams.

Now at San Ambrogio, there is a great deal to see, and it is better to start fresh in the morning to see it, and give up a considerable time to your task.

Put some money in your pocket, for it will cost you five lire to see the **Palliotto, or altar front, and another two or three lire if you can persuade the custode to open the shrine to see the body of St. Ambrose.

These are extras to the ordinary expenditure, but you must not grudge the first one especially, as the Palliotto is one of the greatest things in Europe, and you should certainly see it.

As you near the church, look out under the lime-trees on the right, as you enter, for a solitary Roman column, the only other important record of Roman Milan that we shall see. No one can say to what building it originally belonged, nor why in early days it was left standing here in solitary dignity, but the Lombard kings recognized its symbolic character, and deeming themselves the successors of ancient Rome, took their coronation oaths under the shadow of this column ere they proceeded into San Ambrogio to be crowned.

The trust between monarch and people was here formulated and sworn to, and then the Church ratified it, and gave full power to the

monarch in its coronation service in the adjacent church.

San Ambrogio is a church founded by St. Ambrose himself when Bishop of Milan, and dedicated by him, not to himself as you may believe, but to two saints — St. Gervasius and St. Protasius — who were martyred, in A. D. 67, by order of the Emperor Nero. Of the Church of St. Ambrose nothing remains; but the building we now see goes back to the time of another Bishop of Milan, Aspertus, who lived about 870, and who built this important church. Of course it has been repaired and restored, but when, in 1631, Cardinal Federigo Borromeo, who was titular cardinal of this church and Archbishop of Milan, and whose house you will see presently, employed Richini, the architect, to repair it, he gave him the most inflexible instructions to do as little as possible, and to alter no feature whatever of the ancient edifice.

Practically it is an ancient Christian church of the ninth century, with many of its leading features and much of its beauty intact. First of all notice the courtyard, or atrium, into which we must pass ere we gain the door of

the church, and which has an arcade on all sides. This was the entrance beyond which those persons called catechumens, who were not yet baptized but still under instruction, were not allowed to pass.

Many of the early converts were but pagans in their ideas and thoughts, even when under instruction, and while it was considered fitting that they should see the gorgeous ceremonial of the mysteries of faith and have all its meaning explained to them, yet they were not, until baptized, in a fit state to enter the sacred edifice and be present at the Mass.

The Catholic Church still retains the same doctrine and practice, as may easily be seen at the baptism of a child, when the first part of the service takes place in the porch, and then the child or its sponsors, holding to the stole of the priest, are led by him into the church.

All around this atrium will be seen Christian memorials, altars, sarcophagi, monumental inscriptions, tombs, and broken fragments from the older church, together with one of those fine great stone coffins of the Gothic period. There are bits of the original fresco-work still to be seen on the walls.

Here, in the early centuries of the history of the Church, were assembled the converts from heathenism, young and old, and the bishops and priests of the Church instructed them in the path of Christianity, and prepared many of them, and themselves at the same time, for the crown of martyrdom.

You will remark as you stand in this atrium, upon the beauty of the five pointed arches which form the west wall of the church, the central lancet being the highest, and the others on either side lower in proportion; and you will see the gallery formed across the porch from which some eminent ecclesiastic could address the crowd below.

Now, coming nearer, you will notice over the left doorway a rough relief of about the ninth or early tenth century, representing a martyr between two extraordinary lions, and remember how often the same fate must have overtaken those who listened to the preaching here.

Inside the church the effect is still early, plain, severe Lombard style, although the round arches of brick-work are not fifty years old, but have been built in facsimile of those

in the original edifice which in the thirteenth century were spoiled by alteration. To realize completely the character of the ancient church, enter the choir, which is surrounded by an original marble screen, pass round and behind the high altar (which, you will see, stands away from any wall, clear of all adjacent stone-work, as it should in a basilica), and ascending the steps to the upper choir, go to its extreme end, and there you will find the marble *chair of St. Ambrose.

Here sat the great Archbishop, in this very chair, in synod surrounded by the bishops of the other northern sees who were his suffragans in his great archdiocese, which stretched from the Engadine to the Gulf of Genoa. Eighteen bishops held the various sees, and paid fealty to the archbishop, but their seats are not here, as, when the new arrangement of the diocese came into force in 1580, the church ceased to be used for synods, and became a capitular one. The present stalls of Flanders-work were built for the chapter.

The archbishop's chair, however, still remained, and I have seen the present occupant of the see of Milan seated in the midst of his

INTERIOR OF SAN AMBROGIO.

clergy in the very chair occupied a thousand years ago by his saintly predecessor.

Now look up at the roof of this choir and you will see a magnificent *mosaic upon a gold ground glowing in gorgeous splendour, which on a sunny day is like a sheet of molten metal worked with jewels.

Our Lord is in the centre and around Him are five saints — Saints Protasius, Gervasius, Satirus, Marcellina, and Candida, all martyrs; together with symbolic figures of two cities — Milan, the see of St. Ambrose, and Tours, because St. Ambrose was said to have been present in a vision at the death and funeral of St. Martin, the generous bishop of that city. Notice the fact that the inscription on this mosaic is partly in Greek and partly in Latin, as the amalgamation of the empires and their power was at that period taking place, and the rule was passing to Byzantium from Rome.

We shall then turn down the steps again to the high altar, and it is well to realize how important is the spot on which this altar stands.

Here St. Ambrose baptized St. Augustine; here the Lombard kings were crowned, from

888 down to nearly 1500; and under our feet is the body of the saint himself.

Even yet there is an older civilization marked here, for the *four columns of red porphyry that surround the canopy over the altar, and the two lovely pink ones in the corner of the choir, are of greater antiquity, and are said to have come from a temple of Jupiter that stood in the Corso Magenta, and to have been presented by the emperor to St. Ambrose as trophies with which to build the altar in his church.

Up above the altar is an archaic gilt relief of Christ between St. Ambrose and St. Peter, which must be dated soon after the death of the archbishop, but the greatest sight in St. Ambrose is the altar itself.

It will be well for you, so soon as you enter the church, to seek out the custode, or one of the priests, and tell him that you wish to see the **Palliotto, and are prepared to pay the fee of five lire.

You must not go on a Sunday, or the altar will be in use all the morning, and it is possible that even on an ordinary day you may find the high altar needed for Mass. But this is not

very likely to be the case, unless you have hit upon one of the great festivals, and probably very soon your wishes will be gratified.

If, however, it is a festival, you will be sure to be able to see the Palliotto after midday, and you may quietly walk round the church, or leave it for awhile, and go up to see the Cenacolo, and then return a little later on.

The whole of the high altar is encased in hard steel, forming one huge safe, which is unlocked by twelve keys, opening six massive doors, and revealing one of the grandest pieces of mediæval work in Europe. The Palliotto was made a thousand years ago, actually about 835, to the order of Archbishop Angilbertus II. by a craftsman named "Wolvinus," who signed his work and called himself "Magister Phaber" or Master Smith.

A great master indeed he was, and a glorious piece of workmanship is before us.

The front is entirely of plates of gold, save the top and bottom mouldings, which are silver; and it is divided off into three great sections, and these again into smaller ones. Each division is bordered with an exquisite flat border, into which are set splendid uncut

precious jewels separated one from the other by even more precious pieces of enamel-work of pure and lovely colour.

Mark in the border of the great sections the green ground, with pure blue and white oval ornaments, and notice how translucent and how even is the enamel, and how perfectly it is preserved.

Notice how in the side borders violet takes the place of green, and mark the green and gold enamel of the central panel. Look at the setting of each stone, and all the chain-work wrought around them, dividing panel from panel, and then go carefully over the panels of the front one by one.

In the very middle is our Lord, and around Him the twelve Apostles in groups of three each, and the four mystical figures which are used to symbolize the Evangelists.

Then in the side panels of the front are twelve scenes from the life of our Lord, of which the most marked are the Annunciation, the Presentation, the Crucifixion, and the Resurrection.

All are, of course, treated in a very simple and somewhat grotesque manner, but the work

throughout is marked by great reverence, and by the most scrupulous adherence in all its details to the Bible story. Every panel is beaten out in gold, set into its place, and decorated with the gorgeous enamels and jewels.

Go round now to the back, and here you will find silver plates instead of gold, but just the same beauty of workmanship, and certain special features different from the front.

You will notice the name of the goldsmith who did the work proudly recorded as it deserved to be —

WOLVINV MAGIST PHABER

and also the facts duly engraved into the plate of silver that it was made for Archbishop Angilbertus and in honour of St. Ambrose.

It is also interesting to remark that there are upon this back *eight little circles of enamel, representing heads of female saints, each a little different from the other, and surrounded by circles of white dots; and that these little medallions, each about the size of a penny, are attached to the Palliotto by gold settings and are each surrounded by a twisted gold chain.

My own impression is that these are more ancient than any other part of the Palliotto, and were done before the time of Wolvinus, and attached by him to his work. The drawing of the faces is more archaic than the rest of the work, the enamelling rather coarser, and in these eight medallions, I believe, we have some of the earliest enamel-work now existing. Probably they are Celtic and possibly even Irish. The archbishop came from the north of Gaul, and he may have possessed these eight enamel plaques, presented to him perhaps by some Celtic ruler as very precious things, and from them he may have suggested the entire work to the clever craftsman who carried it out.

The scenes on this back mostly relate to St. Ambrose. In the very centre are the two archangels, St. Michael and St. Gabriel. Another pair of panels represent St. Ambrose blessing the archbishop, who is termed DOMINVS in the inscription, and the master smith Wolvinus, and then we commence the scenes from the life of St. Ambrose.

There is the story of the bees swarming around him when he was asleep at Arles; there

is his military position commanding certain provinces in Italy; there is his selection as archbishop by the popular cry, and his flight to escape the responsible position. Then follows his baptism, which in his case followed his election to the see, and then his consecration.

Two scenes depict his miraculous presence as in a vision at the death and funeral of St. Martin of Tours; one depicts him preaching when the angels aid his eloquence and supply words for him to use. In another he is healing the lame; then comes the scene where he has a personal vision of Christ; and then follows his reception of the last sacrament and his death.

The two ends of the Palliotto are worked in the same way, and represent angels, apostles, and martyrs, and everywhere is this wonderful, brilliant, imperishable enamel, and the lavish use of pearls, precious stones, and coral.

So carefully is the work done that we can quite realize the ceremonial dress of the period, the use of the pallium and crozier, and the very ceremonials of the Mass and of anointing and of consecration. Therefore this Palliotto is not only a gorgeous piece of craftsmanship, as

I am sure you will acknowledge, and one carried out with infinite skill and an exquisite sense of colour, but also a document of the ninth century that cannot deceive, and which it is impossible to misread.

Underneath this altar, in a crypt, is preserved the * body of the saint, and if you can persuade the custode to unlock the shrine, you will see a rich piece of ornamental silver-work in which rest the bones of the two saints to whom the church is dedicated, and St. Ambrose between them.

There is splendid mediæval needlework to be seen in some of the vestments which clothe the dry bones, and part of the ornaments that are upon the vestment of St. Ambrose are as early as his time, and probably therefore were actually worn by him.

Having looked at this shrine, and perhaps also examined a fine silver pax in the sacristy given by one of the Visconti to the church, and representing the head of Christ, with two angels, and adorned with the Visconti arms, you will be ready to go round the church.

First, walk up to the right aisle, noticing the following items: —

An ancient relief of an archbishop (called St. Ambrose, but probably not representing him at all) in a circle, wearing the pallium and pontifical vestments, and giving the benediction; the early sarcophagus of Bishop Aspertus; the frescoes of Gaudenzio Ferrari in the side entrance (or first recess), in which the artist's strenuous work in the drawing of the limbs can be appreciated, and the sad sweetness of his Pieta noticed. (The frescoes attributed to Luini in this recess must not be accepted as the master's own work.)

Continuing you may just glance at some effective decoration by Lanini in the sixth chapel, — two scenes from the life of St. George, and some surrounding representations of children and flowers; and then you will pass into the chapel of San Satiro, which opens out of this aisle.

Pass right through the outer chapel, turn to the left, and you will enter a very curious * ancient little chapel, on whose walls are some mosaics of the saints, who were commemorated in this church specially, but who are there depicted as martyrs only, not designated as saints, nor crowned with the halo of dis-

tinction. The altar of this chapel is ornamented with a very early piece of relief work in marble, but on the left of it is a curious piece of mosaic, representing a white animal, that came from the original Christian Church here, and is one of the oldest things in San Ambrogio, perhaps going back to the fourth century. It is rough and bold, but very effective, and is an interesting example of how these earliest Christian churches were decorated. The screen of this little chapel also belongs to the period of St. Ambrose, or about that time, and beneath the altar is a plain vaulted contemporary crypt.

Now go under the raised choir, and near to the sacristy door you will find two pictures, one by an old Lombard artist, very possibly Foppa, representing the Madonna and Child with St. Ambrose and St. Jerome; and one also of a Madonna and Child (opposite to it) with St. Joachim and St. John Baptist, which is very likely the work of Luini.

Pass down that side to the pulpit, which is of very early Lombard work, and encloses beneath it a Christian tomb, with Christian emblems carved upon it. At the back of the

pulpit is a very curious representation of an Agape, or Love Feast.

In the pulpit is a curious Byzantine bronze eagle, with a figure of Our Lord, used as a lectern.

The two objects which you will see in the nave surmounting granite columns are curious but not beautiful.

One is said to be a copy of the serpent made by Moses, but is considered by authorities to be an emblem or talisman of the fourth century, which, in 1005, was presented to this church as a religious symbol by the Byzantine emperor, and has been here ever since.

The bronze cross opposite to it is said to have been given at the same time, but is six hundred years later in date than the talisman.

The baptistery, which you will pass last, has a fresco in it attributed to Luini, which, however, only belongs to his school.

As you leave this interesting church, look up at the folding doors, and at the top of each of them, enclosed behind iron-work, you will see two small panels. These panels are said to be of cypress wood, and to be a part of the famous doors that St. Ambrose closed in the

face of the great Emperor Theodosius, after he had allowed his Gothic mercenaries to massacre the helpless inhabitants of Thessalonica in 390.

There had been an insurrection in the place, and, in the tumult, one of the imperial officers, Botheric, had been killed. This so enraged the emperor that he ordered a massacre of all the inhabitants at once, and the Gothic soldiers killed some seven thousand of the people in a few hours.

St. Ambrose, full of indignation, rebuked the emperor, and, on his approaching the church to attend the Mass, closed the doors in his face, and refused to allow Theodosius to enter the church whilst his hands were stained with innocent blood.

The doors which were closed by the bishop were not in this church in which we stand, however, but were the doors of the Church of San Vittore in Corpo, at that time called the Basilica Portiana, and standing outside the walls. But when that church was rebuilt, the portions of the doors that we now see were brought away from it and were let into the doors of the Church of San Ambrogio as the

most fitting place in which they could be preserved.

You can walk round presently, if you like, and see the site upon which the celebrated rebuff took place, but you will not find anything to remind you of the scene, as the present Church of San Vittore was built in 1560, and, although very gorgeous and splendid in its interior, has retained nothing of the ancient edifice that once stood upon the site. There is a beautiful chapel on the right (the sixth), with fine black marble columns and tombs of the Arese family, and there is a good screen of iron and bronze work. But that is all, and we have nothing left that will help us to conjure up in our memory the scene that took place at the doors.

We can, however, picture the great bishop, clad in his episcopal robes, wearing a rich cope and mitre, standing before the church, and at the risk of his life rebuking the emperor, who, at the head of his stately retinue and in all the pomp of his imperial splendour, sought to enter the church. We can also picture the completing scene of the drama, eight months afterwards, when the emperor, having done

penance, was absolved at the same doors, and in the garb of a penitent entered the church, followed by his wondering court and people; and can so appreciate the power that was exercised by the courageous bishop, who dared rebuke the then ruler of the world, and was respected by him for so unflinchingly doing his duty.

CHAPTER III.

THE VISCONTI INFLUENCE — THE DUOMO

THE next place to which I am going to direct your attention has to do with the period to which I have already referred, that of the independent rulers of the city in Renaissance times.

The succession of these rulers you must make quite clear in your minds, ere you start to look at any of the buildings which Milan owes to their genius or encouragement, and ere you consider the period of the greatest splendour of the city.

First of all there is the great general, Pagano della Torre, who in 1237 saved the inhabitants from extinction at the hands of Frederick II., by rallying the army and defeating a wing of the army of the emperor. He was hailed as the saviour of the city, and called by the citizens to the office of "podesta," which he occupied until 1241.

In his hands the city first took the democratic line that has from time to time distinguished it, by establishing a property tax for its sustenance that should fall equally upon all citizens, rich or poor; and this very tax was the ultimate cause of the downfall of the Torriani family, as it brought about the enmity of the noble families, who resented it as an attack upon their privileges. However, from 1241 till 1277, the Torriani provided the rulers of Milan, first as "podestas" and then as "signori," and, besides Pagano, three other members of the family held the supreme power.

Then came the turn of the Viscontis. Otho Visconti, Archbishop of Milan, a very warlike prelate, the head of the family and the bitter opponent of the Torriani, defeated the last Torriani ruler at the battle of Desio, became lord of the city, and founded the great house that for several generations ruled over the fortunes of Milan. From 1262 to 1447, with a very short interregnum of eight years, the Visconti ruled, giving twelve lords to Milan.

Then there was the reaction and a republic was proclaimed, which only lasted for three years; and in 1450 we find another family com-

ing to the fore. Filippo Maria Visconti, who reigned from 1412 to 1447 as sole Duke of Milan, was the last male of the family, but his only child, Bianca, had married Francesco Sforza, and he by right of conquest, although claiming the throne also by right of heirship to Filippo, became Duke of Milan in 1450.

From that time down to 1535 the Sforza family ruled over Milan, but during that time, there were certain intervals in which their power was interrupted. From 1500 till 1512, for example, the King of France was supreme in the city, and again, after 1515 up to 1522. But excluding these intervals, the throne of the dukedom was held by the Sforzas. The house ended with the death of Francesco in 1535, and from that time down to 1714 Milan was a dependence of the Spanish crown. Into its later history we have no cause to inquire. It will be seen, therefore, that between the year 1237 and the year 1535, we have to do with a government that was in the hands of three great Milanese families; and the question arises as to what we have to look at in Milan that concerns these three families.

Of the Torriani, practically nothing, as the

rulers of this family were warriors rather than scholars, and the time had not yet come when each succeeding ruler tried to exceed his predecessor in building some great edifice or starting some charitable or religious foundation.

Of the Visconti, there is very much, and notably the **Duomo, to which we will now bend our steps.

Gian Galeazzo Visconti laid the foundation-stone of this great edifice. In 1349, Giovanni had been the reigning duke, and in that year he died, leaving the sovereignty to his three nephews, Matteo, Galeazzo, and Barnabo. Matteo was killed in 1355 by his brothers, who then divided the Milanese territory between them, Barnabo reigning in Milan and Galeazzo in Pavia. Galeazzo died in 1378, leaving a son, Gian Galeazzo, who seized the person of his uncle Barnabo, imprisoned him, and made himself the sole lord of Milan, and obtained from the emperor the title of duke, which he was the first person in the history of the city to assume.

This was the ruler who erected the present Duomo.

His father had been the wealthiest and most powerful potentate within the boundaries of what we now term Italy. He had been a great and far-seeing politician, and had aimed at supreme authority. His daughter, Violante, had been married to our own Duke of Clarence, and his son, Gian, had married a daughter of the King of France. Now, this son was upon the throne, and by the imprisonment of his uncle and his subsequent death, was master of the entire district of Milan and in command of extensive means. He resided at Pavia, which then boasted of a strongly fortified castle having within it a commodious palace, and there he formulated his plans, which aimed at the supreme power in Italy. His wealth enabled him to obtain the aid of foreign mercenary troops, whom he paid well for their services, and soon after he had succeeded to the throne he set out to conquer the neighbouring states. Gradually the cities around fell into his grasp. He conquered Verona, Ferrara, Mantua, and the country up to the very boundaries of the great Republic of Venice, and he proposed to attack Pisa, Perugia, and Florence, and would no doubt

have captured all of these had not his career been suddenly cut short by death.

It is not so much, however, by his power in arms that he will be remembered, as by his desire to beautify his city, and to found the grandest religious house that the world had yet seen. When we enter the Duomo and visit the Certosa of Pavia, which both owe their existence to him, we shall understand how grand were his ideas, and what a fine sense he had of dignity and beauty.

Very little of the cathedral could its founder have seen, as he only lived for fifteen years after he had started the work; but he endowed the building with the famous marble quarries of La Gandoglia, and consequently there was no reason for any delay in the progress of the work. Sufficient of the building was in existence in 1402 for his funeral to take place within its walls, and there the body of the founder lay for some forty years, until it was transported to the more wonderful Certosa, which also owed its existence to the same ruler. Succeeding Dukes of Milan continued to labour in the Duomo, and enriched it with many gifts,

employing upon it the finest craftsmen that could be obtained, and sparing no means to render it beautiful.

I do not expect that, unless you are a student of liturgiology or a member of the Catholic Church, you will be greatly interested in noticing the divergences that exist between the services in this cathedral and those in other churches in Italy, but it is well for me to mention that in Milan there are certain important differences in the ritual of the Mass that do not exist elsewhere, and that what is termed the Ambrosian rite is used in this city and practically nowhere else in the world. It is an earlier, simpler, sterner rite than the usual one, and its use is specially permitted on account of the attachment of the Milanese people to what is to them a national liturgy. In doctrine or in dogma there is not the slightest divergence between the Milanese and any other Catholic all the world over, but in ritual there are differences. The Ambrosian liturgy is said to have been compiled by St. Barnabas, who, according to tradition, preached in Milan; and very special importance is given in it to the feast of that

apostle. It has several Eastern attributes, and belongs to what ecclesiologists call the liturgical school of Ephesus. One of its chief characteristics is the insertion of an extra reading of Scripture in addition to the Gospel and Epistle, which is called the Prophetia, and is taken from the Old Testament. There is also a curious proclamation of silence made by the deacon before the Epistle, a lay offering of the oblations, some unusual litanies, an addition to the prayer of consecration, which closely resembles one in the Greek rite, many extra ceremonies on Palm Sunday and at Easter, which also are to be found in the Greek liturgy, and an entire change in the names and numbering of the Sundays after Pentecost in the calendar. The music is sterner and more monotonous than is usual in Catholic churches, and no instrument is ever permitted save the organ, while there are little divergences in the way in which the book of the Gospels is held, and in the shape and use of the censers, and in the manner in which the altar and clergy are censed.

All these points do not concern the faith of

the people, which is exactly the same as in all other Catholic countries, but they are of interest as being survivals of a very early Christianity, which have been allowed to remain in deference to the desire of the people.

I advise you to enter the church ere you give much attention to the outside, and believe that you will be at once struck by its great dignity. Personally I am of opinion that it is the most impressive interior in Europe, and probably Street does not overstate the case when he calls it "the grandest interior in the whole world." The enormous height of the roof accounts partly for the effect, but the fact that the giant pillars rise straight up to the vaulting of the roof without any clerestory or triforium, has more to do with the impression of grandeur that it produces than the actual height of the building. You can read all about its size in the guidebooks, but it is not my place to give you such figures.

And in one other respect you will find my pages deficient, as I cannot tell you what is to be seen on the roof of the cathedral, since I have never been on it! Every guide-

book tells you that you *must* go on to the roof, and that there only you will gain an idea as to the beauty of the building. I do not. I believe that the view on a clear day from the roof is very fine, but if you want views, stay in Switzerland, where you can see plenty. An extensive view is, no doubt, a fine thing, but it is not educational, nor has it to do with the history that I have to tell you.

If you go to the top, you will see a forest of statues carved in white marble, and affixed to every possible position upon which they can stand. Every statue is finished with a wonderful accuracy and detail, quite out of place in a figure that is to be seen from a great distance, and yet interesting, as it reveals to the spectator the desire on the part of the craftsman to do his very best in his work, and not to scamp any portion of it even although the statues were to be placed at such a height. You will also see some wonderful tracery in marble, the work of Amici of Cremona, which is of the utmost fineness and perfection, and, as I have just said, you will see the view *if* you are able to stand upright,

PORTION OF THE ROOF OF THE DUOMO.

after your long climb, and at that dizzy height, and *if* the day happens to be a fine and clear one. I am not going to recommend you to make the ascent, however, but I tell you what you will see from the summit, if you feel disposed to take the trouble to climb up the long winding stairs. For my part, I do not consider the result at all commensurate with the exertion required to climb the steep and winding dark stairs.

We will therefore examine the interior of the church.

Start from the west end on the right, and after passing the granite sarcophagus of Archbishop Aribert, who died in 1045, notice the fine tomb in red Verona marble of Otho Visconti, whom I have just mentioned as defeating the Torriani at Desio, and starting the rule of his family which was to last for so long a period.

This tomb was, of course, erected long before the present cathedral, and stood in the earlier building that occupied the same site; but curiously enough within it is buried another member of the same family, Archbishop Giovanni Visconti, who died fifty-nine

years afterwards, and who also was not only the spiritual but the temporal sovereign of the city as well.

Archbishop Otho left all his possessions to the Knights of St. John, and they employed a sculptor, Ricci, to erect this monument; but why the same tomb served for the other archbishop I cannot tell you, only that as the tomb was not completed till a long time after the death of Otho, it may have only just been ready when Giovanni died, and so have been convenient for his burial also.

A little farther on, the tomb erected by Pope Paul IV. to his two brothers is worth attention, as it is a fine piece of bronze work by Leone Leoni, a noted worker in metal; and at the entrance to the choir aisle, or ambulatory, you will see the grand tomb erected in 1538 to the memory of Carricciolo, a governor of the city during the time of the Spanish rule. It is of late work and consequently grandiose in style, but being made of black marble it is singularly impressive in effect, and deserves attention as a fine example of a monument really great because of the

ALTAR OF THE DUOMO.

skilful use of the marble, rather than by any excellence of workmanship or design.

You will find that the aisle continues all around the choir of the church, forming an ambulatory, and giving greater dignity to the altar, which stands out clear from the rest of the building.

A little beyond the black marble tomb you will perceive, let into the wall, a very early monument, bearing the sacred monogram and the A and Ω of the Greek alphabet, which is said to have an antiquity that takes it back into the ninth century, and which was evidently considered of sufficient sanctity to be mentioned in the papers relating to the building of this cathedral, and to have its present important position given to it.

You need not study the reliefs of the history of the Virgin which adorn the walls of this ambulatory, as they are not of striking importance, but continue your walk until you come to the Chapel of the Holy Sacrament, and then give some attention to the great bronze * candelabrum which stands in front of the altar upon the floor of the church, and which cannot fail to attract your notice. It

was presented to the cathedral in 1562 by a member of the Trivulzi family, about whom I shall have something to say in the next church that we visit; but, in my opinion, it was made some fifty years before that date. It is of great height, and remarkably suitable for the position that it has occupied for three hundred and fifty years, and as all the detail is cleverly worked out and admirably wrought, it is worth your attention. Notice the four dragons at the feet with their tails turned over upon themselves, and then look into the representation of hell and purgatory which are above them, and which are full of quaint humour and curious design. Higher up above your head are yet grander representations of the Adoration of the Magi, but in all of it, although the detail is so elaborate, the idea of decoration is never overlooked, and the whole huge stand is a complete piece of thoughtful design, in which the less important details are never allowed to intrude.

Close by this bronze candelabrum are two beautiful * windows, which for colour are unequalled in the building, and are in fact

almost the only ones which I can recommend you to look at or to admire.

At the bottom of the aisle you will see eight curious figures of saints, and a relief of the Virgin and Child which were originally in the old cathedral, and which go back nearly as far as the time of St. Ambrose. They also are mentioned as among the sacred things that were to be carefully guarded during the erection of this cathedral, and to be replaced in important positions in the new building, as they were originally in what is termed in contemporary documents as the "Great new Basilica of Blessed Ambrose."

One trace of Roman domination we shall find ere we finish our perambulation of the aisle, as the font which stands under a temple by Pellegrini is a porphyry bath of the period of Theodoric the Goth, and is said to have been brought from Rome to Ravenna, and then, when the Duomo was opened, given by the ruler of that far-distant city as a gift to the new cathedral.

That * porphyry bath is probably the oldest thing in this cathedral, and is perhaps even earlier than the fourth century.

Having now completed the round of the church, walk up the centre to the choir, trying to realize as you go the vast height of the building and the ingenious way in which, as I have before stated, that height is apparently increased by carrying the pillars right up to the vaulted roof. Notice the enormous girth of the columns, especially that of the four that support the cupola, and then notice that upon two of these largest pillars are grand bronze pulpits resting upon huge figures of the evangelists (represented by their symbols) and the doctors of the Church, who bend forward in order to adequately support the structure upon them. The idea of great weight is admirably conveyed in these figures. You can almost feel the strain upon the shoulders. St. Gregory, for example, bends under the burden, and the artists who designed these two pulpits, knowing how heavy they would be, have with great wisdom conveyed the fact to you, by the very pose of the supporting figures, instead of ignoring it, and setting the figures upright, as men of lesser knowledge would have done.

The pulpits were suggested by the saint, San Carlo Borromeo, who ruled over the

NAVE OF THE DUOMO.

diocese in the sixteenth century, and were commenced in his time, but were finished by his nephew, Cardinal Federigo Borromeo, who desired to complete them as a memorial to his saintly relative. They are the work of Andrea Pellizone, and are covered with reliefs, which are, however, hardly visible, owing to the darkness of the building and their great height above the spectator.

If you go down into the crypt under the high altar you will find the shrine of the saint to whom I have just referred, and within it is his body dressed in his pontifical robes, which are of great magnificence. The shrine was the gift of Philip IV. of Spain during the time when the Spaniards held dominion over Milan, and is a very rich piece of silver-work. All around the chapel are tablets of silver representing scenes from the life of the saint, and the value of the vestments with their jewels and of the profusion of silver and gold in the shrine is enormous. The light, however, is so poor that very little can be seen, and unless you happen to be in Milan in November during the octave of the commemoration of the saint, when the entire chapel is lit up, I can

hardly recommend you to pay the extra fee of five lire that is demanded in order to see the contents of this very gorgeous little shrine.

You must, however, ere you leave, go into the sacristy, as there are some fine things preserved in it that you should see.

There is a handsome ivory cup which was used at the coronation of the Emperor Otho II. in 978; there are two interesting ivory panels carved with scenes from the history of Our Lord, which belong to the Byzantine period of Roman art, and have curious Greek inscriptions upon them; there is a very beautiful *pax with exquisite figures upon it, worked by the celebrated Milanese artist, Caradosso; and there is an eighth-century enamelled cover for the book of the Gospels which came to the cathedral in 1018, and which to students of such work is of the greatest importance. There are many other silver and gold objects, notably some huge statues in silver belonging to the seventeenth century, to which, on account of their size and value, the sacristan attaches immense importance; but I have named the very important

things, and the others you can look at if you like.

The examination of the Duomo's interior is now finished, and it will be well to regard the building from its exterior.

It must not be forgotten that this building is not the result of one uniform style, but the conjunction of several, and the work of many generations. All the great Lombards had their connection with it, giving help in the way of design or suggestion, and the work, which was often stopped and interrupted, was continued from 1387 even down to 1890.

Pellegrini was to have built the west front in 1560, but instead he went to Spain to work at the Escurial, and his design was very much altered by those who followed him. Napoleon is responsible for the completion of the present front, as he pressed on the work and ordered the sale of some extensive property that had belonged to the Duomo in order to defray part of the cost. Suppressed monastic institutions provided a further considerable sum, and the balance was found by the French government of the time.

The Romanesque windows and portals

destroy the purity of the Gothic style of the church, and spoil the front, but still it is a very beautiful building, and an example of the richest possible and most florid style of Gothic architecture that can be imagined — a very garden of pinnacles, turrets, and statues.

I shall have more to say about the family of its founder when we go to the Certosa of Pavia; but ere we visit the Castello, and consider the work of the Sforza family, I wish to take you to another church and show you the tombs of a great family who occupy an intermediate position in the history of Milan between the Viscontis and the Sforzas.

Take a Porta Romana tram and ask the conductor to set you down at the Church of San Nazaro, which stands close to the street; enter at once the vestibule of the church, and rest for awhile, as you will find more to see there than in the church itself.

This plain simple building is the ** burial-place of the Trivulzi family, and I want you to appreciate the solemn and impressive dignity of the place. High up on the walls out of reach of danger or of injury, and well removed from the people who enter the church,

each in its own niche, are the great plain tombs of this family, who in the fifteenth century took so important a part in the warfare of the city.

The founder of the chapel was Gian Giacomo, Marquis of Vigevano, who was concerned in the change of dynasty after the death of Sforza when for a time France had the supreme command in Milan, ruling from 1515 to 1522, as I have already said. For a time it seemed as though, by his help, the Viscontis were coming in again, but the struggle ended in France gaining the upper hand for a time. Later on the Sforza family again gained the throne. This great warrior built this chapel and placed in it the tomb of his father, Antonio, who died in 1453, was buried in it himself, as were also his two wives, his son Niccolo, with his wife and his three children, and his other son Francesco — eight great tombs in all, as the three children occupy one tomb together. You will gain a good idea of the pride of these great families, as well as of their splendid ideas of what was sumptuous and stately, by looking at this chapel with its array of sarcophagi, each with its life-sized

figure clad in the costume or armour of the period, solemnly resting high up above your heads. I know of no assemblage of tombs in Italy, save that at Verona of the Scaligeri, that produces so fine an effect of solemn grandeur as does this assemblage of Trivulzi tombs.

The church itself does not possess any very special attractions, save that it has two quite fine Flemish windows, which were probably a gift to the church from some pious benefactor from that country, and seem curiously out of place in an Italian church; a very large, dull-coloured, powerful fresco by Lanini, executed in 1546, and representing the life of St. Catherine, which covers nearly the whole of a wall in a chapel; and a curious carved reredos in wood, which is gilt, and which represents the Adoration of the Magi.

CHAPTER IV.

THE SFORZA FAMILY — THE CASTELLO

NOW we come to the work of the Sforza family, and must make our way to their home and fortress, the Castello.

Back we go to the Duomo and take a Sempione tram, and get out at the newly restored Castello. We shall walk across the open ground in front of it, enter the fortress gate, pass by the porter without entering the National Museum, for which he offers us tickets, — and which, having to do only with the recent life of Italy as a nation, and with Garibaldi and Victor Emanuel, has no interest for us, — and continue on under another gateway, and then at the right pay our admission fee and enter the Castello.

The original building on this site, of which some small portions yet remain, was erected by Filippo Visconti, but was destroyed by the

blind fury of the people during the brief republic of which I have spoken, and which lasted from 1447 to 1450.

In 1452 Francesco Sforza, fourth Duke of Milan, commenced to rebuild it, in order, as he stated, to ornament the city, but really to overawe its people, and provide a place of security for himself and his treasure; and the work was continued by his successors in the dukedom down to 1536. Each ruler in succession resided here, and each made alterations and additions to the buildings, besides calling in the aid of the artists of the time to decorate its walls and to prepare paintings, hangings, and furniture, with which to beautify its rooms.

During the times of the Spanish and French dominion, the Castello was treated simply as a fortress, and its residential character was lost; and then, after the time of Napoleon, it was converted into barracks, and was so used down to 1893. From that year commenced the new history of the building. It passed into the hands of the municipality of Milan, and a scheme of careful restoration was at once set on foot. The most learned architects

and antiquaries of the time were called in to examine the building, and to decide whether or not its original character could be restored. For many years the process has been going on, and the result is that now, thanks to the extreme care taken in the work, very much of the original building is to be seen, and we can realize what sort of a palace it was when, in the days of Milan's greatest glory, it was the residence of Duke Ludovico il Moro, and the place where he received Leonardo da Vinci and held his brilliant court.

Very much damage had been done to the Castello durng the time in which it was occupied as a barracks, and whitewash had covered over all the decoration of its walls. All the useless fortifications have now been removed, the old walls have been built up, the whitewash has been removed, walls have been cleaned, staircases and doors long ago forgotten and covered up have been revealed. The original plan of some of the rooms, altered by successive military occupants, has been restored, and every possible care has been taken in the work, in order that the spectator may obtain a complete view of the arrange-

ment of the original palace, and of the appearance of the rooms when occupied by the Sforzas.

The building has now been fitted up as a Museum, and the contents of the old Museo Civico have been brought into its rooms, and arranged in its long galleries, making it one of the most attractive places in the city. The contents also of the Museo Archæologico in the Brera will be found here.

I am not proposing to take you all round this museum, as this would need a great deal more space than I have at my command, but there are certain things connected with the history of the city that should be specially noticed, and so these I will mention as we walk through its rooms.

The first contains in its two compartments objects that relate to the pre-Roman and to the Roman, Greek, and Etruscan periods. They refer to the whole of the northern part of Italy, and not exclusively to Milan; and, interesting as they may be to one who is making a special study of that period of history, I recommend you to give to the contents of the glass cases only a passing attention, and to

devote the short time you have to objects of greater general interest.

In the second room is placed mediæval sculpture of a period earlier than the fourteenth century, and you will find many fragments of carved stone-work and of mosaic that have belonged to ancient churches in Milan now either altered or destroyed. On the ceiling of the third room, you will find the first piece of interesting fresco decoration. It represents the Resurrection of Christ, and is a Milanese fresco, belonging to the later half of the fifteenth century, and in the lunette are to be seen the Sforza arms. This room was a chapel, but is now called the room of Balduccio da Pisa, on account of the fragments of his work which it contains. There is in it a part of the façade of the Church of Sta. Maria in Brera, which he carved in 1347, including statues, bas-reliefs, and capitals.

The fourth room is an open portico, under which stands the * tomb of Barnabò Visconti, who was dethroned, imprisoned, and, it is believed, afterwards killed by his nephew, Gian Galeazzo, as I have already related to you. This tomb used to stand in the Church of San

Giovanni in Conca, which has now been destroyed, and was brought from the church to the Museo Archæologico, and thence has been removed to its present position. It is a fine equestrian statue, the work of Bonino da Comione, and was made for the duke, during his lifetime. He is represented as in full armour, and below the figure are reliefs of the Crucifixion, the Coronation of the Virgin, and a Pietà together with figures of the doctors of the Church. Barnabò was a terrible tyrant, and his subjects hailed their deliverance from his cruelty, when Gian Galeazzo attacked and imprisoned him; and the sculptor has ably presented the appearance of a man who was merciless and despotic. All the remaining sculpture in this portico is of the same period as this fine monument, and the work of the school of Campione. The tomb of Regina della Scala, of the celebrated Verona family, the wife of Barnabò, was probably by Campione himself, but the remaining tombs and statues are the work of pupils.

Room five is entered from this portico, and this apartment was the ducal private chapel,

and has an elaborate fresco upon its ceiling. The representation is of the Resurrection of Christ, as in the other chapel, and with it the Eternal Father in glory, surrounded with angels. The arms of the Sforzas also appear within garlands, and the initials of Galeazzo Maria Sforza. The work is attributed to Stefano de Fidelis, Giovanni Montorfano, and others, who were working at that time in the palace. The entrance doorway of the Bentivoglio Palace, which stood close to the demolished church of San Giovanni in Conca, should be noticed as a little later, when we come to look at the Church of San Maurizio, we shall consider the history of the Bentivoglio, who, when exiled from Bologna, came to reside in Milan, and employed Luini to decorate the church dedicated to St. Maurice.

The seventh room has a splendid blue ceiling, bearing upon it the ducal arms and the initials of the Duke Galezzo Maria, GZ. MA. DX. MLI. QVINTVS.

The contents of this room belong to the second half of the fifteenth century, and the chief piece of interest is the large alto-relievo,

which is supposed to represent the Sibyl Tiburtina announcing to Augustus the birth of Christ. It is an original work of Agostino di Duccio, whose best work is to be found at Perugia, upon the façade of the Church of San Francesco. The relievo was brought from a place called Covignano, near Rimini, and although it is neither Lombard nor relates to Milan, yet I must ask you to look at it, as it is a very fine piece of work by a rare artist. A medallion will be found in the same room representing the profile of Bianca Maria Visconti, and another oval medallion is attributed to the celebrated Donatello.

Room number eight was probably decorated specially for Bona di Savoia, the wife of Galeazzo Maria Sforza, as it bears her special emblem repeated all over its walls. The room is decorated in a deep red colour, with a diaper pattern all over it of a white dove with radiating flames, and the motto "A bon droit." It contains many fine pieces of sculpture, both in marble, stone, and wood, the work of Giovan Antonio Amadeo, who worked in 1482, and of Christofero Solari, whose work was a little later in date, say from

1490 to 1522, and of their pupils. Of Amadeo's work, there is a fine circular alto-relievo representing the Nativity, originally the tomb of Santi Mario, Marta, at Cremona; and of Solari's work, there is a figure of the Flagellation, which is worthy of notice.

The ninth room contains one of the great treasures of the collection, the main portion of the * tomb of Gaston de Foix, Governor of Milan, who was killed at the battle of Ravenna in 1512.

This monument was the finest work of the great sculptor, Agostino Busti, called il Bambaja, who flourished between 1480 and 1548. The monument was commissioned by Louis XII. of France when he was in possession of Milan, and was to have been placed in the Church of Sta. Marta attached to an Augustinian monastery, where part of it was actually erected. In 1522, the temporary dominion of the French came to an end, and Francesco Sforza regained his throne. The work of erecting the monument was then stopped, and it was never really completed, as the church was soon after this pulled down, its frescoes removed to the Brera, where they may now

be seen, and the fine tomb broken and dispersed in various directions. The main part, this exquisite sleeping figure of a brave knight, was removed to the museum in the Brera, whence it has been brought to its present position; smaller portions have been secured from other collections, and placed near to it, while yet other portions still remain in certain private collections.

It is interesting to think that two of the very finest recumbent statues in the world are connected with Ravenna — this one of the warrior who perished near to the city, and the one, even finer still, of Guidorello Guidorelli, which is still in the museum at Ravenna. This latter is one of the very finest works that it is possible to conceive, albeit the production of an unknown sculptor, or if belonging to the person to whom it is attributed, then the work of a man who only produced one great work and is only known by that.

The statue of Gaston di Foix is worth most careful examination, as are also the ornaments, statuettes, and portions of friezes by the same sculptor that are near it, arranged in the position they once occupied.

A youthful work of the same sculptor is to be found near by, in the tomb of the poet Lancino Curzio, and in the centre of the room are yet other works by Bambaja, including an exceedingly fine Flagellation of Christ and some splendid pilasters. In the same room is the tomb of Bishop Bagaroto, the work of Andrea Fusina, 1519, from another suppressed church, that of Sta. Maria della Pace; whilst in the second half of the room are some later works, belonging to the second half of the sixteenth century, and the period of Sansovino and Michael Angelo. One medallion in that part of the room must not be overlooked, that of the Madonna and Child, the work of Pierino da Vinci, of about 1550, a work of surprising merit and beauty.

Lombard terra-cotta work fills the tenth room, and the use made of this material in architecture is well exemplified in the collection of fragments that can be seen and studied in the room.

We now go outside and up a staircase, and enter the long galleries that occupy the upper floor. There is not very much that need occupy your attention in these galleries unless you

have plenty of time to spare, and care to linger in front of the cases. I do not mean that they are not interesting, but the contents do not relate to the purpose of this book. You will find a good collection of pottery, much of which is local; and some very fine pieces of the lustred majolica ware of Gubbio Deruta and Casteldurante. You will see some fine enamels, Venetian glass, carvings in wood, some important furniture, bronzes, hangings, and tapestry, all of which will enable you to form an idea as to the appearance of the houses of the Italian noblemen in the times of the Renaissance, but to describe all these things would be beyond my purpose, and I shall leave you to look at the cases by yourself, and learn all you can from the labels attached to each article.

In some ways the most important room, except the picture-gallery, is the one lettered G, in which is arranged a collection of drawings, paintings, maps, and printed papers relating to the past history of the town, and in this room you can spend some useful time. Omit altogether the room lettered F, as the modern paintings that it contains are not worth

your consideration, and you will only waste time looking at the enormities that the present Italian painter is able to produce.

Finally is reached the last room, the picture-gallery, but before you enter it, as you have not yet seen any pictures in Milan, I am going to ask you to sit down on one of the seats in an adjacent room, or just inside the picture-gallery, and read the few remarks that I want to make about the Lombard school of paintings. Bear in mind, please, that it is only by reason of the exigencies of circumstances that you begin your study of Lombard art in this room. It is not at all a good place in which to begin, and if you take my advice you will retrace your steps down the gallery without entering the room at all, and begin your study in the Poldi-Pezzoli gallery or in the Brera. But if you are really in a hurry, and feel that you cannot afford the time to return to this gallery again, or do not want to spend another lira, now that you are in the gallery, then you must enter the room, but do, please, first read what I have to say as to the art of Milan and of the district around the city.

CHAPTER V.

MILANESE PAINTERS

THE Lombard school of art really begins with Vincenzo Foppa, although it is possible that he had studied at Padua under Squarcione. At Padua is one of the only two pictures which it is absolutely certain Squarcione painted, and which marks the commencement of an era.

Squarcione was born in 1394, and whence he obtained his inspiration we cannot tell. He stands out as one of those founders of a school, one of those great leaders, who were an originating force, a living inspiration, and from his influence came not only the school of Padua, but also indirectly that of Milan.

Squarcione appears to have been a traveller, and to have journeyed through Italy and Greece, studying the methods and works of the ancient masters and accumulating a large

collection, not only of drawings and studies from the antique, but also of casts and of original works. He appears to have thoroughly imbued himself with a love of the antique, a passion for Greek and Roman sculpture, and to have had a strong opinion that the only right foundation for the study of art was to base it upon a knowledge of ancient sculpture.

Returning to his home in Padua after his wanderings, and believing that even if he could not himself paint as he desired, he could teach others who were more gifted than he was to do so, he opened a school, and is said to have quickly gathered around him over one hundred pupils.

From the very first the influence was that of antique sculpture; and hence the hardness of outline, the sternness of treatment, the classic beauty, the love of detail, and the straining after a fuller knowledge of the art of perspective that characterized the early work of the school. Greek beauty was the ideal, and a true representation of the human form was what was aimed at.

From this school, whose special features

will have to be more carefully considered when we come to Padua, arose those important artists, Mantegna and the Bellini, great creative minds whose works take the highest rank. From it also arose the Milanese school, but in this case there was another influence that has to be considered, that of Pisanello.

Pisanello had the quality that belongs to the illuminator, to one accustomed to the fine minute work of the artist who painted miniatures upon vellum, and was employed to decorate the books of devotion for the religious houses. He employed the broader treatment of detail that belongs to the medallist, and it was in that branch of art that he was most celebrated. From these diverse influences, therefore, sprang the Milanese school.

It seems likely that Foppa was an actual pupil of Squarcione, but he resided in the district of Brescia, which was full of the influence of Pisanello; and as his work has some affinity with that of Bono, who certainly worked with the other pupils of Squarcione in the Eremitani chapels in Padua, and who yet signed himself as a pupil of Pisanello, we take it that these two men, Foppa and Bono,

worked together for a time. Foppa's work is clear, well defined, and full of sharp detail. His figures are somewhat crowded, but on the whole well arranged; his love of detail, jewelry, and fine clothing is very evident; and his colouring, although somewhat pallid, is rich and subdued.

Side by side with Foppa at the head of the Milanese school comes another man — Zenale, who does not appear to have been a pupil of Foppa's, as was at one time supposed, but an independent worker, who derived more from the teaching of Pisanello than did Foppa, and who obtained practically nothing from Squarcione and the Paduans.

Buttinone was an artist who worked with Zenale, and many of the works attributed to the former master are the joint production of these two friends, Buttinone's work being marked, as has been well said, " by an austerity and dryness from which the suaver Zenale is free."

Following Foppa came a number of other artists who belong to his school and derived their art more or less from him. Foppa's own work we shall see in the Brera, Zenale's in a

chapel in Sta. Maria della Grazie, Buttinone's in the Brera. Montorfano, Bevilacqua, and Civerchio are followers of the same school, and all of them can be studied in Milan. Montorfano was the painter of the vast Crucifixion that we shall see in Sta. Maria della Grazie opposite the Cenacolo of Leonardo. Bevilacqua will be found in the Brera, where a Madonna and Saints, dated 1502, is to be seen, and this same gallery contains the work of Civerchio.

A far greater man, however, than either of these was Ambrogio da Fossano, called ** Borgognone, who is perhaps the most typical of all the Milanese school, and whose influence is marked upon all who succeeded him. His aim was a very high one and his singleness of purpose very striking. Never on any occasion did he paint a secular subject, always confining his energies to sacred story. He painted more than thirty Madonna pictures, and the Coronation of the Virgin four times. St. Ambrose, the Bishop and Patron of Milan, is to be constantly found in his pictures, and the whole character and aspect of his work is one of profound devotion. The abnormal

pallor of the faces is a distinctive mark of his paintings, especially at the beginning of his career, but in contrast to this is to be noticed the extreme brilliancy of the carpets and draperies that he uses to foil the grayness of the faces. He was a prolific worker, and his pictures will be found to constitute one of the features of the Milanese galleries, and can be readily distinguished, as his work is so very different from that of any other of his contemporaries. He was not only a painter, but an architect, and designed many of the glass windows, much of the intarsia work in choir stalls, and many of the architectural features of the Certosa of Pavia, which is a perfect museum of his work.

Bramantino was another pupil of Foppa's, but derived more important instruction from Bramante, the architect, from whom also he took his sobriquet. He is better known in Milan by his work in fresco than by his paintings, and when we come to examine the early fresco-work in the Brera we shall distinguish much that is the work of his brush. He was also a portrait-painter and in that capacity is known in England by reason of a fine series of

heads belonging to Mr. Willett, which originally formed part of a frieze, and which is set in a characteristic architectural background.

** Leonardo da Vinci must, of course, be mentioned in any review of the work of the Milanese school, although he was a Florentine and his art belongs to that school. It was only by an accident, so to speak, that he passed twenty-five years of his life in Milan and influenced so profoundly the local school and modified its development. But inasmuch as his name is so associated with the history of the city, and his greatest work, or what remains of it, is in Milan, he must not be overlooked in this summary. The influence of Leonardo is the crucial point in the study of Milanese art. Certain of the Milanese school fell entirely under his influence, accepted him as their teacher, and merged their own identity in his, taking their place simply as his pupils and followers, and so fully adopting his methods and ideas as to become Vincians rather than Milanese. Of this group we may mention Boltraffio, Cesare da Sesto, Marco d'Oggiono, and Gianpetrino. All these men were such close students of Leonardo as to

STATUE OF LEONARDO DA VINCI.

absorb his style and to make use of his little devices in such a manner that their work is being constantly confused with his, and also the productions of each man with those of his companions.

As a contrast to this group, there is another one which contains the names of artists who, at one period of their work, fell under the Leonardo influence, and who for a time adopted his teaching and used his characteristic features and methods, but who possessed such strong personal character that they were able to pass out from the Vincian influence, reassert their own positions, and take the place in art for which their own qualifications had fitted them. In this group we may place not only those already named, as Zenale, Borgognone, and Bramantino, but the greater individualists of the school, Luini, Sodoma, Solario, and Gaudenzio Ferrari. Foppa alone stands quite outside the Leonardo influence; as it appears to have flowed all around him without touching him in the very least.

The gigantic power of Leonardo, his restless activity, his tremendous and most varied genius, and the support that he received in the

highest quarters could not fail to have an influence upon Milan and its art. We do not learn, however, that Leonardo ever had a studio or *bottega* in the ordinary sense of the word, nor is it very likely that he would have given to such training the needful time or patience; but his works influenced everybody. They became the rage and the fashion, and to be Leonardesque was to be popular in those days. This is not the place into which to enter upon an account of the master or his works; all that can be found in other books. But it is interesting as we wander through the galleries of Milan to notice how the *Leonardo face* is to be seen in the works of other men; how the long "greyhound" eyes and mouth were adopted by them, and how constantly the grouping and arrangement of the figures is that first suggested by da Vinci, and copied, varied, and modified by his followers. If there is time, it is even of greater interest to take one particular painter, such as Luini for example, and to notice how in his early work he was influenced by Borgognone, Bramantino, and Foppa; how he gradually fell under the power of Leonardo and was lessoned in his ways; and

how gradually he allowed his own spirit to have its full play, and his own individuality to exert itself, so that eventually he cut himself adrift from the da Vinci influence and stood out in his own proper position as an original artist of great merit. This line of thought I have tried to adopt in my book on Luini, and to that I must refer you for a full account of the works of this artist, who, more than any other, has left his mark upon Milan.

Leonardo is naturally the chief attraction in the world of pictures in Milan, and his Cenacolo stands out as one of the world's masterpieces—wonderful and sublime, full of pathos, and as an original conception unequalled; but Luini is preëminently the Milanese painter, and in Milan it is to his works that we ought to give the lion's share of attention.

Sodoma fell under the Leonardo influence for a short time; but he soon passed over to Florentine influence, and eventually settled down as a Siennese painter, so that his work need not greatly concern us in Milan. Solario will be chiefly known to us by his portraits, and by an important picture in the Poldi gallery, but with him there was not the complete

Milanese quality, as Venetian teaching entered into his art, and he was also influenced by what he saw when he went into France to paint at Gaillon.

Gaudenzio Ferrari and Luini are the most entirely Milanese painters after the days of Foppa and Borgognone, and to them it will be well to give your best attention. Gaudenzio I have elsewhere called the *Rubens* of Milan, on account of his fondness for strength of limb, and roundness of flesh, and of the fieriness of his colour. He is an exuberant painter, dramatic and powerful, and he loved scenes of movement, and those in which the strength of the body could be well set forth. Luini, on the other hand, was a lyric painter, never dramatic, never heroic. His work is marked by tenderness, devotion, simplicity, childlike religious sympathy, and all his pictures are serious, calm, and serene.

The dominant features perhaps of all Milanese art were, first, their seriousness, their religion, their tenderness, and, secondly, their high finish coupled with the love of elaboration and " the patient rendering of detail " that was inborn in a Lombard painter. Great origi-

nality will not be found in the pictures of this school. The Lombards were not men of exuberant imagination, and with the exception of Gaudenzio, seldom aimed at the heights of fancy or dramatic composition. They are to a man painters of religious scenes, very slightly concerned with the classics, and allowing the humanistic movement to pass on over their heads. They are rich, deep, and delicate colourists, not great at dense effects of shadow, not great in gorgeous colour; Solario alone, by reason of his Venetian commissions, attained to grandeur in colour; but their work is always impressive, able "to create a mood," and distinguished by great thoughtfulness and tender religious conscientiousness.

Now that you have read these few words which are by way of introduction to the study of Milanese art, you may enter this final room in the Castello, and I can only repeat my advice given you a few lines back that you will do well to leave it until you have been to the Brera and have seen more pictures; and that then you will the better appreciate what you will find in this gallery.

You will see in this room a good example of

building, the Refectory, which you enter by a separate door, over which you will see the word "Cenacolo," and at which you will pay your lira, unless you possess the pass which is granted to artists by the Syndic of Milan if they are staying in the city and desire to paint in the galleries. At the end of the long room is all that remains of the great fresco. There is hardly anything left of the original work.

The plaster has flaked, the Refectory has been flooded over and over again, the smoke of the adjacent kitchen when the Refectory was in use has injured the fresco, restorers have worked their wicked will upon it, the friars have cut part of it away, the French have used the room as a stable and afterwards as a hay store! Everything has, in fact, been done from as early as 1500 to injure that great work, and yet, despite it all, there is still a wondrous beauty about it, and, as you sit down in front of the great ruin, you will not fail to be impressed with the sublime conception that is before you.

It is, indeed, most unfortunate that Leonardo adopted a new method in the production of this picture, in his eager desire to try

THE REFECTORY, SANTA MARIA DELLA GRAZIE.

experiments both with pigments and with vehicles. Unable to work with the rapidity and determination that painting in true fresco demanded, by reason of the speed with which it dried, or else anxious to labour slowly with the utmost care and patience at a work which required all his attention, he discarded the customary methods of fresco, and, painting in oil upon a ground of plaster prepared with a priming of white lead, he adopted a method which speedily proved the ruin of the picture. From the very earliest times it began to suffer by reason of the oil-colour flaking off from the plaster, and the catastrophes that followed but completed the disaster that had begun during the artist's own life.

There is hardly a square inch that now remains of Leonardo's own work, and perhaps a portion of the table close to the central figure and a small portion of the face of the Christ are the chief pieces that are left in anything like original condition. These parts bear a greater amount of finish than the rest of the work, and more closely resemble in technique the oil-paintings that still remain of Leonardo's work. There is left, however, the general

scheme of the picture, and many of the heads are of great dignity, notwithstanding the constant restoration to which they have been subjected. The conception was one of great beauty, and the original work when first completed must have been a triumph of skill and a marvel of pathos. Now it is but a ruin, and we can only tell what it was like by regarding the contemporary copies made by the pupils of the master, Solario and Marco d'Oggiono, which are in the same room. The fresco on the opposite wall is by Montorfano, and is dated 1495, but two figures in it — those of il Moro and Bianca Maria his wife, which the custode will point out to you — were the work of Leonardo himself, and are quite readily to be distinguished in technique from the rest.

Montorfano was a pupil of Foppa, and the Paduan influence can be seen in this his greatest work.

We shall see in the Brera presently the sketch for the head of Christ in the Cenacolo by Leonardo, and be able to realize from that how lovely the central head must have been when first it was painted.

As you are so close to the Church of Sta.

LEONARDO. — CENACOLO.

Maria della Grazie, you will no doubt desire, when you have examined the Cenacolo, to enter the church. I cannot honestly advise you to spend a very long time in the Refectory, as there is so little to be seen of Leonardo's work, that beyond an impression of emotion and beauty you have little to gain. You will realize, no doubt, the fine harmony of the group, and the way in which the figures are held together by the dismay that is common to all. You will appreciate the grand simplicity of the composition, the varying emotions of the apostles, the serene dignity of the Christ, and as you have no doubt been familiar all your life with reproductions of the work, you will be able to identify the figure of each apostle. Of the artistic value, of the pictorial quality, of the technique, or of the colour, you can now gain no idea; and the only object in remaining long in the room is to allow quiet meditation to create in your mind that emotion that the artist desired should arise, of the dismay and astonishment of the little band, and of the calm resignation of the Christ Himself.

Leaving the Refectory, we make our way into the church. There are but two things that

deserve your attention within the building. In the fourth chapel on the right there are some grand * frescoes by Gaudenzio Ferrari, which will perhaps help you to understand why I have called him the Rubens of Italy. They are full of strong, powerful work, almost fiery in colour, and evidently the work of a man who gloried in painting flesh, limbs, muscles, and was full of exuberant fancy, and delighted in representing movement. Much of the work is really fine, and it is evident that in these frescoes Gaudenzio Ferrari used his utmost skill. We are told, but there is not very much foundation for the story, that this chapel was painted in competition with Titian, as, if the work in the chapel had been approved, the artist was to have the commission for the altar-piece for the same church, but that the work of Titian was preferred, and the Crucifixion now in the Louvre was painted for this church. There is grave reason to doubt the accuracy of this story, but whatever was the reason, it is quite clear that in this frescoed chapel we have Gaudenzio at his very best.

Now cross over the church and enter the dark chapel in the left aisle close up to the

altar-rails, and in it you will find a much damaged fresco by Zenale, with many portraits of the donor's family in it. This fresco, although dry and hard and somewhat uninteresting, will show the fondness for profile portraits which is a mark of the work of Zenale, and which is doubtless derived from the work of Pisanello in the medallic art.

You can leave the church by a door close to this chapel which will take you round at the back of the choir and out into an entry where you will probably find a woman sitting at work or some children at play. Ask them for the custode of the Old Sacristy, and he will take you across the little square entry to the room which you seek and which is always locked up. In this sacristy you will find a very curious series of paintings on the cupboards all around the room, and these are worth your inspection.

They are *not* the work of Luini, although your guide will probably assure you that they are, but at the same time they are of his period, and they illustrate the work of some unknown man who must have had a genius for decoration of a very high order. The

panels are all painted in imitation of intarsia work, and although the idea is not good and is contrary to the canons of art, yet there is such a wealth of design in them and the execution is so clever that it is well for you to see them. The room is in very bad order, and the cupboards have been much injured by weather and wet, but you will not regret spending a short time in examining them, and will be amused at the quaint animals and figures that are contained in the designs.

We will now come out into the Corso Magenta, and walk down the street for a few minutes and stop at the ** Church of San Maurizio, called by the Milanese, Monastero Maggiore, on the opposite side of the way.

In this church you will find the best work of Luini that is to be seen in Milan, and there is an interesting history connected with its decoration. In the neighbouring state of Bologna there was, in 1462, a great ruler known as Giovanni Bentivoglio. He was the representative of the Holy See in that district and was supposed to rule for the Pope, but he had made himself practically master of the state and city of Bologna, and ruled with a

stern sway as though it were his own kingdom. He was a great patron of the fine arts, and adorned the city with many sumptuous buildings and decorated them with the finest works of the Bolognese painters. In 1506 the Pope, Julius II., determined to take over the control of the patrimony of St. Peter into his own hands, and rid himself of the powerful governors who had assumed regal state. He proceeded against Bologna, captured the city, and drove out Bentivoglio, who fled to Milan. Bentivoglio had married a Sforza, and hence claimed protection at the hands of the ruler of Milan, who allotted to him the palace that stood near to San Giovanni-in-Conca, the entrance portal to which we have just seen at the Castello. Bentivoglio died in Milan and was buried in the church in which we now stand. His son Alessandro, at the time of his death, was absent in France, pleading his father's cause before the French king, and begging for help to enable him to regain possession of Bologna. He could not, however, obtain any material help, as the friendship of Pope Julius II. was at that moment more important to the king and to the emperor than

anything else, and so Alessandro returned to Milan. He had married Ippolita Sforza and they had one daughter, who entered the convent of nuns attached to the Church of San Maurizio and took the veil in that church. Alessandro Bentivoglio and his wife, desiring to adorn the church with which their only child was connected and which contained the tomb of their father, and in which they themselves expected to be buried, employed Luini, who was at that time at the very zenith of his fame, to carry out the series of frescoes that are before us; the commission was a notable one, and well did Luini execute it. The frescoes cover the screen or eastern wall of the church. The altar-piece is not his work, but it extends on either side of it and above it right up to the baldacchino and crucifix. On the left is a lunette representing Alessandro (who was at that time about fifty-four) kneeling and holding a book of devotions in his hand, while around him are grouped St. Benedict, St. John the Baptist with his lamb, and St. John the Divine. Below this lunette and divided from it by some delightful borders of decoration are the figures of St. Jus-

LUINI. — CHERUB BEARING TORCHES.

tina of Padua and St. Ursula (or St. Dorothea), standing one on each side of the tabernacle, whilst below it and between the saints is a cherub bearing symbolic torches.

On the opposite side is a similar arrangement. In the centre is Ippolita Sforza and around her are three saints, St. Scholastica, St. Agnes, with her lamb to balance the lamb on the other side, and St. Catharine. A fresco of the Holy Redeemer takes the place of the tabernacle on the other side, and below it is the same cherub mourning because the torches he was bearing so joyously on the other side have now gone out for ever. On each side this time appear St. Apollonia and St. Lucia with their emblems. High up above the lunettes is a third tier of decoration. In the centre is the Assumption of the Virgin with numerous saints grouped around her empty tomb watching her as she ascends to heaven. On the left is a scene representing the attack upon St. Maurice and the martyrdom of the saint, who kneels in the foreground and is being beheaded by a huge executioner. On the right is a similar fresco, representing in the foreground King Sigismond presenting

the church to St. Maurice, who in this picture stands aloft on a pedestal. In the background King Sigismond himself suffers martyrdom by the sword.

Having looked well at this lovely series of frescoes, enter the chapel on the left nearest to the altar-rails, and passing through it, go in by a door in the eastern wall behind the screen at which you have been looking. You will find yourself in the nuns' part of the church, now entirely deserted, and you will find that Luini's commission was not only to adorn the church, but included also the decoration of the nuns' choir.

The frescoes here are in very bad condition. Many of them are invisible, and doors have been cut through two of them to their very serious injury. There are, however, nine fine frescoes to be made out, all of which represent scenes taken from the life of Our Lord.

One of the most lovely, now almost destroyed, represents the Marriage at Cana in Galilee, and is treated in a mystical manner symbolizing to the nuns the divine union of Christ with the consecrated religious. The

bride is the daughter of Alessandro and Ippolita, and the bridegroom is St. Maurice.

Below these scenes is another series of saints, including St. Apollonia, St. Catharine, St. Roch, St. Sebastian, St. Agnes, and St. Lucia. Even yet we have not seen the finest work of this great artist in the church, and we return and pass over to the right side into the *third chapel,* which was decorated long after Luini had finished the work we have just been examining, and was in fact not painted till 1530, almost at the end of Luini's life.

The donor of the work and founder of the chapel was one Francesco Besozzi.

The work was completed, we know, by the 15th of August, 1530, but Besozzi died in 1529, and therefore did not live to see the wonderful frescoes executed in his chapel.

In the altar-piece we have a marked example of Luini's earnest desire to avoid the creation of any feelings of horror or repulsion in the minds of those who worshipped at the altar.

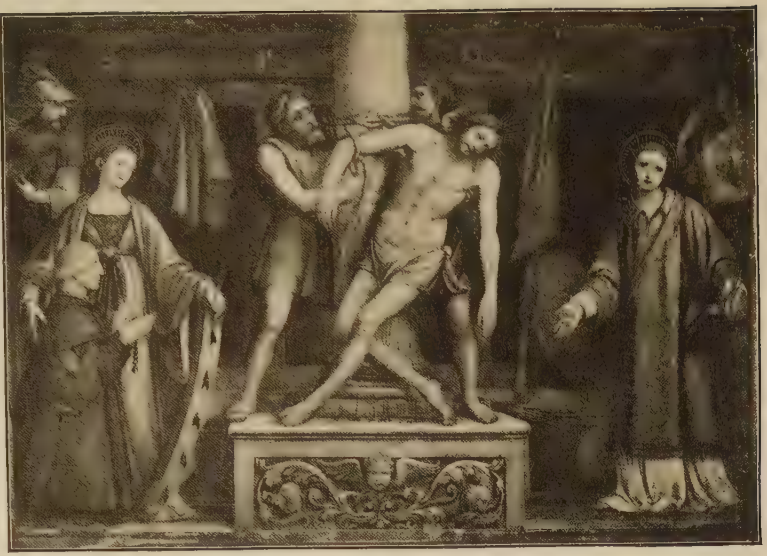
The subject which was selected by Besozzi was that of the ** Flagellation, but Luini did

not attempt to represent it in customary form. He characteristically chose to depict the unbinding of Our Lord from the column after the dread scourging had taken place.

To use Mrs. Jameson's expressive phrase, "Christ is strengthless and fainting" from the torture. The barbarous soldiers are loosening the ropes that bound the victim to the column, and Our Lord, in the very act of falling to the ground, is being roughly supported by one of the men.

The bodily weakness, almost triumphing for a moment over the intense mental courage, is finely expressed, and in those who served or knelt at the altar the picture would always create an enkindling of deep sympathy, of profound pity and compassion, and of wonder at the sorrowful sight. Close at hand stands St. Lawrence, robed in a deacon's tunicle and wearing the stole across his breast. With one hand he carries a clasped book and a palm, the other hand he stretches out, pointing to the Divine Sufferer, and, with a piteous expression of grief, directs attention to the central scene.

On the other side is a majestic figure of St.



LUINI. — FLAGELLATION.

Catharine leaning upon her wheel. She lays her hand tenderly upon Francesco Besozzi, who, in the garb of a lawyer, and holding his rosary between his clasped hands, kneels humbly by her side, gazing in great reverence at the figure of Christ. Behind the saints are tall, armed warriors, and near by are the clothes of the executioners and the vesture of Christ, while on the floor are the scourges.

High up above this representation are two smaller scenes, divided by the column which passes right through the picture. These two smaller pictures, each containing only two figures, appear to refer to the Easter Resurrection. In one St. Peter is approached by Mary Magdalene, who points to the tomb and the Roman soldier, and in the other Our Lord appears to Mary in the garden in His risen form, and forbids her to touch Him.

The sides of the chapel are occupied by two frescoes depicting the legend of St. Catharine. In one fresco is seen in the distance the destruction of the four wheels by the angel of God, and the slaying of the executioners and three thousand people by the fragments that flew around. In the foreground is St. Cath-

arine kneeling in prayer, asking that she may be strengthened for the terrible death that at that moment was before her.

In the other fresco is seen the decapitation and burial of St. Catharine. Meekly kneeling in the foreground is the saint, while above her towers a gigantic executioner, brandishing the sword with which her martyrdom is to take place. Near at hand are Roman guards. In the distance is Mount Sinai transfigured in burning light, and in the midst of the light angels are placing the body of St. Catharine in the marble tomb prepared for it.

The curious feature about these two frescoes is that, according to Matteo Bandello, the face of St. Catharine is that of one of the most celebrated and most wicked of women of the time.

Bianca Maria was the beautiful daughter of one Giacomo Scappardone by a Greek wife. She married first one of the Visconti family, but he died and she retired to Casale. A little later on she became the wife of the Count of Cellant, but after a few months of married life they had a serious quarrel, and the countess fled to Pavia, where, according to Bandello,

she lived a life "overfree, and little honest."

One of her lovers was Ardizzino, Count of Mavino, who was violently in love with her, but she gave him up and attracted to herself Sanseverino, Count of Gaiazzo. Having won his affection and obtained his promise to gratify all her wishes, she tried to persuade him to kill Ardizzino, whom now she thoroughly hated. He pretended to assent, but did not intend to carry out her desire, and left her in horror.

She then returned to the desire for Ardizzino, and, in order to be revenged upon Sanseverino, used her utmost power to attract back again her previous lover, and then, having won him to her side again, proposed to him to kill Sanseverino.

She succeeded no better with him, as he was likewise horrified at her cruelty and fled from her, and meeting Sanseverino afterwards, they revealed to one another the manner in which she had tried to cajole each into killing the other. Still the revenge of this terrible woman was hot and burning. A foolish youth, a Sicilian, one Pietro di Cardona, fell into her toils.

and she worked her wicked will upon him. A long and untrue story of the previous cruelty of Ardizzino inflamed his anger, and to win her enduring affection he undertook to execute her wishes.

With a band of twenty-five men he met Ardizzino, Count of Mavino, and his brother Carlo, and set upon them and murdered them both. The Duke of Bourbon, who was at that time the titular ruler of Milan, had Pietro arrested and thrown into prison. Then Sanseverino came forward and told the whole story, and the city rang with the intelligence of the crimes of this famous beauty.

Pietro by some connivance was allowed to escape from prison, as it was evident that he was only a tool in the hands of his mistress, and a man of very weak intelligence, but the Countess of Cellant was beheaded as the penalty of her crime.

This was the story that was in every one's mouth at the time Luini was working at the Besozzi Chapel, and he made use of the beauty of the wicked countess, and painted her fascinating features in his representations of St.

Catharine, and so perpetuated her memory and the story of her crime.

In the roof of the chapel appear the two sibyls, Agrippa and Erithrea, and angels bearing the emblems of the Passion, the crown, the nails, the spear, the sponge, and other emblems. These mighty spiritual beings are gazing down upon the scene of Christ unbound from the column, and their faces are expressive of great pity and of comfort.

The whole *motif* of the decoration of this chapel, dismissing the mere accident of the use of the Countess of Cellant as a model, seems to be that of suffering without fault, and of heavenly comfort given to the sufferer. The sufferings of Our Lord, of St. Catharine, of St. Lawrence, of the Apostles at the empty tomb, of Mary Magdalene in the garden, were all meritorious sufferings, not the result of the sin of the sufferer, but for the purification of the soul. All these sufferings were blessed from heaven, all the sufferers received heavenly comfort and eventually the reward of martyrdom, and this scheme of thought seems to be the idea upon which the selection both of the frescoes and of the standing figures is based.

If, as some writers state, the figure to the left of Our Lord is that of St. Stephen the martyr, rather than St. Lawrence, the *motif* is not in any way altered, for each saint suffered martyrdom for his faith, was comforted by angels, and received into glory.

In this church you will have gained such a complete knowledge of the best work of Luini that when you come to find his work in other churches you ought to be able to recognize it. It exists in many buildings in Milan, and we shall, ere we leave the city, see it in the Brera and Poldi galleries and also in the Borromean Palace, but in no other place will you have so good an idea of the sweetness and tenderness of the artist as you will in this church, unless you are sufficiently interested to travel to the towns of Saronno, Legnano, and Lugano, after you leave Milan.

I shall just briefly refer to these towns at the end of this part of the book.

COURTYARD OF THE BRERA GALLERY.

CHAPTER VII.

THE BRERA GALLERY

IT will be well when you leave this church to go to the Brera, but do not do so if it is afternoon or you are at all weary, as the Brera Gallery is a large and a tiring one, and you must not attempt to see it at the close of a day of sightseeing, but should start fresh in the morning to visit it.

You will find a tram from Duomo that will take you to its very door. Take the Porta Volta tram, the one which bears the word Cimitero upon it, as there is another Porta Volta tram that does *not* pass the gallery.

The whole gallery has recently been rearranged by its curator, Doctor Ricci, and no gallery in Italy needed rearrangement more than the Brera. Its rooms were halls of chaos and confusion, but a short time since, and its catalogue the most bewildering volume it was

possible to purchase. All has now been changed under the skilful guidance of one of the most delightful and learned students in Italy, and, with its new rooms and new catalogue, the Brera Gallery is now a very pleasant place to visit. In Room II., a very long and narrow one, are the frescoes by Lombard artists, which give to the gallery one of its chief claims to distinction. Bramantino and Foppa, Borgognone, and Gaudenzio Ferrari, and, above all, Luini, are there represented by admirable works; and in this room, better than in any other in Europe, can the early Lombard masters of fresco be studied. There is a whole series of ** frescoes by Luini, brought from a villa near Monza, and called La Pelucca. Here the artist worked for some time quite at the beginning of his career. The most beautiful of these frescoes we shall not see till we reach Room XVI., but other frescoes from the same house are (75) a Child on a White Horse, (71) Three Girls playing at Forfeits, (74) the Metamorphosis of Daphne, (73) a Sacrifice to the God Pan, and (70) the Israelites preparing for their Departure from Egypt. Then there are

LUINI. — VIRGIN ENTHRONED.

frescoes brought from various suppressed churches in Milan: Sta. Maria di Brera — the old Monastery — Sta. Marta, and a Carthusian Monastery, which was known as San Michele alla Chiusa.

From the Old Monastery there is a noteworthy fresco of the Resurrection (46), in which it will be well for you to notice the skilful use that the artist has made of yellow colour, which is so used as to give the effect and sparkle of gold, though no gold is actually used. A remarkable picture comes from Sta. Maria di Brera (66) (one of the few that Luini signed), depicting the Virgin on a throne with Saints Anthony and Barbara on either side. This work is dated 1521. A dignified figure is that of St. Thomas Aquinas (40), in which the artist has departed from his usual flat effect, customary to fresco of that period, and has represented the folds of the dress by deep heavy shadows.

I must not go through all these frescoes, *seriatim,* but I advise you to do so, and to study them carefully, as they represent the Milanese school at its best and are well worthy of attention.

We now enter Room III., which is devoted to the Venetian school of the sixteenth and seventeenth centuries, and notice the following pictures. The Brescian artists are represented by two important works by Moretto (91 and 92), a small picture by his great rival, Romanino (98), representing the Madonna and Child, and lent to the gallery by the cardinal archbishop, and by two portraits by Moroni, of which (100) a portrait of Navagero is a notable picture. There is a powerful work by Paris Bordone (105), representing a man and woman, the latter in a green costume; but the picture which should specially attract your attention is No. 114, a very big painting. It is by an unusual artist, Girolamo Savolda, a native of Brescia, and as his works are rare, the picture is worth inspection. As a scheme of colour it is remarkably good, and the landscape behind the Apostles is quite charming, being most carefully and thoughtfully painted.

There is plenty of open air in the picture, plenty of space, and the figures, both of the Madonna and Child, and of the angels and saints, are represented with dignity and admirable effect, whilst the faces of some of them

BONIFACIO. — THE INFANT MOSES PRESENTED TO THE DAUGHTER OF PHARAOH.

are full of expression and are quite beautiful. The picture is altogether a fine one, and one that I always return to with increasing pleasure and delight.

Another notable picture is the Adoration of the Magi (119), which is partly the work of Palma Vecchio and partly that of Cariani, the former artist having commenced and the latter completed it.

We then pass into Room IV., which is dedicated to the Venetian school in the sixteenth century, and contains some of the grandest pictures in the gallery.

Three attractive pictures, 144, 138, and 145, are all by Bonifacio, and are rich and important works. You will at once see that none of them in the slightest degree presents the scene which it is intended to depict in the surroundings that should belong to it. They are all frankly anachronistic, thoroughly decorative and poetical, and must be considered from these points of view rather than as representations of Scriptural events. 144 is the Infant Moses Presented to the Daughter of Pharaoh, and 138, the companion work, represents Christ Recognized by His Disciples at Em-

maus. The third work is of the Woman taken in Adultery, and is lent to the gallery by the cardinal archbishop.

In 138, the head of Our Lord is a specially fine conception; but with this exception there is nothing that is religious in either picture. The colouring is gorgeous, the figures are full of grace and charm, and the contrast of tints in the rich colour scheme is masterly. Perhaps the finest from the point of view of grand, powerful colour, is No. 145. It is simply superb in its way, and in grouping and composition will well repay careful attention.

By Paolo Veronese there are also several works in this room. The Supper in the House of the Pharisee (140) will, of course, attract the greatest attention, by reason of its enormous size. Here, again, is a splendid piece of decoration, a picture in which the figures are well arranged and grouped, and in which the scene as the artist has imagined it is well presented. There is no trace of religious feeling about it, and no attempt to produce such an emotion. It is simply a fine picture of an interesting event, which the artist considered held good possibilities for pictorial representation,

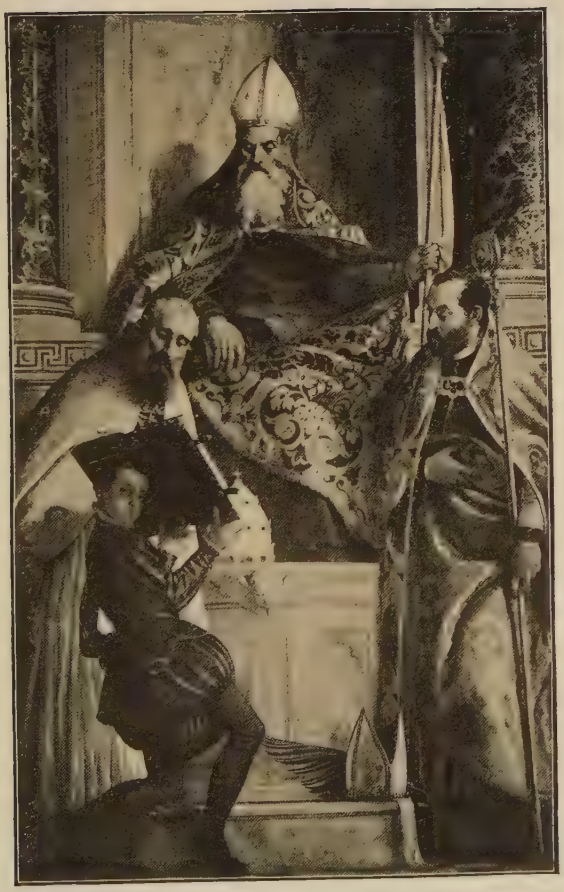
and for the exhibition of his powers of grouping and colour; and which he has accordingly treated as well as he could from a mere pictorial standpoint. The colouring is delightfully rich and subdued; there is dignity about the figures, notably about the Christ, and there is a unity in the picture, a common expression of interest in the spectators, that is not always apparent in Veronese's paintings, and which redeems this one from the charge of being commonplace that has been given to certain other of his works.

Close by are three parts of another picture (148) done by this same Titan amongst masters. The centrepiece is somewhat confused in arrangement and too crowded with figures, and the colour of it has, from some mysterious reason, assumed a cloudy and dull effect; but the two side wings are in their way excellent, and having only one or two figures in each of them, and those representing bishops in full canonical attire, are, by their simplicity, foils to the crowded and tumultuous centre. There is a dignity about St. Gregory, St. Jerome, St. Augustine, and St. Ambrose which is excellent, and although the angels above their heads

are not supernatural beings at all, but simply human musicians with wings, yet the effect of these two groups on either side of the central scene of excitement is undoubtedly good.

No. 139 is another fine work, even more grand and dignified than the other. St. Anthony is seated upon a very high throne, St. Cornelius and St. Cyprian stand on either side, and below them is a lad bearing the Book of the Gospels. The idea is simply to represent these three saints in an imposing manner for the church dedicated to St. Anthony on the island of Torcello, whence the picture came, and the effect is obtained with power and dignity, and the object therefore gained. As Eastlake points out, the draperies are somewhat clumsy, but the grandiose effect of the work is undeniable. Nos. 151 and 146-7, also by Veronese, need not detain us.

Nos. 142 and 143 are by Tintoretto, and no one else could have painted pictures full of power and so entirely lacking in sentiment. They are gloomy, painted in the densest of shadow, with a straining after pathos and an utter failure to gain a single particle of it. No. 142 is the finer work, but here again there



VERONESE. — ST. ANTHONY ENTHRONED.

is simply no feeling. A grand piece of colouring, an effective picture, a clever piece of grouping, an ingenious arrangement of shadows, a dignified piece of masterly decoration, and no more.

The last big room at the end, Room V., before we enter the series of smaller rooms, is devoted to a collection of Venetian pictures from the fourteenth down to the sixteenth century, and it covers a long period with a gradual development of style. One of the most interesting pictures is (164) ** St. Mark Preaching at Alexandria, by Gentile Bellini, a picture which was finished by his brother, Giovanni Bellini. Here, although the artist had a subject that he might well have treated in an accurate manner with correct representations of buildings and persons, accurate in architecture, costume, or colour, he has not troubled to do anything of the kind; but thorough Venetian as he was, he has simply and frankly painted a fine pageant picture, artistically charming, historically quite absurd, but well composed, excellently grouped, delightful in colouring, and a typical fine Venetian picture, as decorative as it well can

be. He is said to have so far conformed with local practice as to have introduced the portraits of some of his fellow citizens into the crowd around the preacher, but in all other respects the work is one of decoration and artistically admirable.

Other Venetian pictures in this same room are 176, a splendid Cima, and 174 and 175, two works by the same artist. The first is a large picture which is named by Vasari. Cima derived his name from his habit of representing the hills of his native place in his pictures, and they can be well seen in the exquisite landscape that is in the distance in this picture. He was a pupil of Giovanni Bellini, and his works have often been taken for those of his master. He excelled in single upright figures and in quiet simple colouring. In this picture there is very little real colouring, but a quiet harmonious effect that is of great distinction. The saints are St. Peter Martyr, who most peacefully bears the knife in his head, St. Augustine, and St. Nicholas. Vasari tells us that Cima died young, and seems to have thought that had he lived he would have

CIMA. — ST. PETER ENTHRONED.

done finer work, but there is little that needs improvement in this calm, delightful picture.

The other important Cima hangs next to it and is a splendid work (174), faulty only in the face of the child at the foot of the throne. St. Peter is seated upon a throne wearing full pontifical vestments, St. John the Baptist and St. Paul stand near, and the child angel is at the base. The composition is that of the usual triangle, but not so stiff as many of these arrangements are, as the two side figures stand well away from the central throne. The colouring is impressive, well modulated, and rich in effect, and the picture is altogether one of the finest in the gallery, and a good example of the Venetian artist at his best.

Carpaccio is well represented in this room. No. 170 is a very pictorial work, representing St. Stephen Disputing before the Synagogue, most carefully painted and marked by all the artist's distinction and character, and there are two other charming pictures hanging close by depicting two scenes from the legendary life of the Virgin, her dedication and her marriage; a little more formal than usual, but

replete with graceful work, telling the story in the usual naïve manner (169-171).

We have now only one picture to examine in this room, and that is 177, a delightful picture by Liberale da Verona of St. Sebastian, evidently drawn in Venice, and worth careful examination, as it is full of nervous life and activity, and the people are admirably depicted as taking an intense interest in the scene.

We now commence to retrace our steps, passing through the series of small rooms which are parallel with the three into which we have just been.

Room VI. contains four pictures, all from the greatest period of Venetian art, but neither of them of any special importance. One (179) is by Palma Vecchio, and represents four saints, St. Sebastian, St. Constantine, St. Helena, and St. Roch, all in one frame, and the remaining three are the only works of Titian which are contained in the Brera Gallery. Neither of them is of supreme importance, No. 182, a picture of St. Jerome, being by far the best.

The next room, VII., is devoted entirely to the work of Lorenzo Lotto, and contains six

CARPACCIO. — ST. STEPHEN DISPUTING BEFORE THE SYNAGOGUE.

pictures by this master. Three of these are fine portraits, full of character, grandly drawn, and robed in sumptuous costume. The best (183) depicts an old gentleman, whose name is unknown, and the other two are portraits of Laura da Pola and of Febo da Brescia (184 and 185).

The chief work out of the nine pictures in Room VIII. is one of the only three works known by Francesco Verla of Vicenza, one of the followers and probably a pupil of Squarcione. It is signed and dated work done in 1511, and represents a Madonna and Child with two angels and two saints. Verla was only a third-rate artist, but his ideas of colour were fine, and as a scheme of colour the picture is worth noting, the contrast of deep blue in the Virgin's mantle with its green lining against the inner robe of gold and red being particularly effective.

From this little room we enter a long narrow one known as Room IX., and devoted to the works of Mantegna and Crivelli. In pictures by that curious artist, Carlo Crivelli, and in those by his brother, Vittore Crivelli, the Brera is particularly rich. Carlo was by

far the greater man, and many periods of his life-work are to be found illustrated in this room. The altar-piece (201) is the earliest, and is dated 1482; the Crucifixion (206) is about 1485; the Oggioni one (202) is dated 1483; and the Virgin and Child (207) and the Pietà over the Coronation (203) are the very latest works that we have of this artist, and are not earlier than 1493. As has been so well said by Professor Rushforth, all Crivelli's capacities for strong drawing, the attitude and grouping of his figures, the expression of dignity and grace, and general decorative effect are to be seen at their best in the 1482 altar-piece. The figures are united in a single composition, and each figure is full of earnestness and devotion and very expressive in its pose. It is one of the artist's very finest works. In the Crucifixion we see a falling off of power, as the two figures at the foot of the cross are peevish in expression, but the landscape is one of the most charming that Crivelli ever produced, and is just such a "prospect as may be seen from any of the hill towns" in Crivelli's native district, the Marches of Italy. In the Oggioni picture we find the very latest

CARLO CRIVELLI. — CORONATION AND PIETÀ.

period of Crivelli's work. He has here given up the habit of representing isolated figures of saints in separated panels, which characterized his very early work and with which we are familiar from the pictures by him in the National Gallery, and has combined groups of figures in one single frame. In this great Coronation we find a unity of composition, a wealth of detail, and a glory and richness both in gold and colour that is remarkable and magnificent; and then in the last work, the Virgin and Child, we have the consummation of all this glory of decoration. There is a statuesque Madonna, splendidly posed and grandly draped, seated beneath a canopy of the most gorgeous colour, a picture crowded with detail and wrought with the finest of effect — a typical piece of Venetian decoration of the most perfect order, combined with a fine religious presentation of the Madonna and Child.

No. 198 is the Madonna and Child surrounded by cherubs, by Mantegna; but 199 is a far more interesting work by this same master, who is also well represented by a superb

** picture that hangs near to it (200), St. Luke and various saints.

We have not yet met with the works of Mantegna in our survey, but when we come to Padua we shall see this artist at his best in the Church of the Eremitani. Perhaps it will be well to cross the room and look first at the altar-piece that came from the Church of S. Justina in Padua (200), as it is the earliest piece of the artist's work in the gallery. Notice the classic dignity of each figure; strong, well balanced on its feet, erect, with admirable draperies easily flowing in voluminous folds around. Notice also that with all this classic statuesque dignity, derived from Squarcione, there is a surprising amount of care given to the details, and yet, with all the minuteness of attention given to them, they are never allowed to usurp the place that belongs to effect and to make the picture niggling in its character. The details of background will repay your attention, and all the little items of the costume of each saint, but after you have examined all, the impression of that noble seated figure of St. Luke and the

MANTEGNA. — DEAD CHRIST.

four standing saints that are around him will be the most lasting one upon your mind.

Now back again, and you will see the effect of the art of Mantegna when in its most severely scientific mood. The ** Dead Christ, 199, is one of the most extraordinary works in this gallery. It is foreshortening carried out to its extreme logical issue, and was apparently done as a *tour de force*. It is quite a triumph, perfectly accurate, conveying all the effect that is desired, and a work of most masterly skill. It is not pleasant nor is the treatment reverent, nor does it in any way produce the emotion of devotion or the sense of sadness or sympathy which such a picture should produce; but it is extraordinarily clever, and, being all in monochrome, the effect is the more striking.

We need not stop to contrast the far feebler work of Vittore Crivelli (208 to 213) with those of his more remarkable and forceful brother, but will turn to two beautiful works by Giovanni Bellini (214 and 216).

The life-sized picture of the Madonna and Child is quiet, peaceful, and delightful in its colouring, a very representative example of

the artist's best work. Let us pass, however, and look at the Pietà (214), painted at the same period of his life, whilst our minds are open to remember the Madonna and Child. In these pictures, Bellini, as Mr. Fry has said, has begun to free himself from the Paduan influences that cramped him, and has begun to find his own personal scheme. The drapery falls in large masses, and the picture is in full broad planes of easy sweeping brush-work. This is not, however, the essential side of the conception, and in the study of mere technique we must not overlook the emotion of the picture. It is very tender in each of these works. In the Pietà the sorrow is profound, not a torrent of tears or a cry of agony, but a sadness that is touching in its intensity; and in the Madonna there is a foreshadowing of this same sadness, a deep thoughtfulness in the face of the Madonna, an anticipation that almost extends to the features of the Child, and which, combined with the quaint "flavour of archaism, the suavity and the grace" of Bellini that are in these two works, "fully realized for the first time," unite in the production of most fascinating pictures.

The third Bellini in this room is one of the atest of his works which is known. It is a Madonna and Child (215), painted in 1510, ıear the close of his career. It is marked by he greatest refinement, delightful colouring, ınd tender grace both in attitude and in xpression.

In the next little room, Room X., there are ome more works by Cima (217-218-219-220), of which 219 is the most remarkable, lthough it is well to note that the first two 217 and 218) have only lately been ascribed o this master, having been for many previous ears ascribed to Girolamo da Santa Croce.

There are some earlier Venetian pictures lose by, and one of them (228) demands ome special attention. It must be regarded ot on its own merits, but as the precursor f far greater works. It is a Madonna and hild with saints by two brother artists, who orked together and who signed their pictures ith their joint names. They were of the ivarini family, or Antonio certainly was, and ıey may be considered as the founders of the enetian school. The question of influence a curious one, as there is evidently the influ-

ence of Gentile, whose work we have just seen, and who was brought to Venice to carry out with Pisanello some extensive schemes of decoration (now all destroyed), and at the same time there is a strong German type about the faces and in the architecture that belongs to the school of Cologne. The harmony and richness of the colouring foreshadows the quality of the Venetians who were to follow, and whose special characteristics were pageantry with grand colouring and harmony over all.

There is nothing in either Room XI. or Room XII. that need detain us, and we will pass on into Room XIII. Here we have two early Lombard masters well represented, — Bevilacqua and Borgognone, — but for the finest work of this latter master, which hangs in the Brera, we must wait till we reach Room XVII. The two pallid Madonna pictures (257 and 259) are, however, well worth examination, and from them we begin to realize the quality and charm of this interesting early painter.

The Virgin and Child (255) is by Bevilacqua, a rare master, signed and dated 1502; a

SOLARIO. — MADONNA AND CHILD.

somewhat harsh picture, stiff and formal in arrangement, but of good colour, and interesting for the skill shown in the pavement and in the very careful arrangement of the draperies.

Some of the minor masters of the same school appear in Room XIV., but in the next little room, XV., we shall have to look at some notable works.

The chief one in Room XV. is, perhaps, No. 280, the well-known ** crayon study for the head of Christ in the Cenacolo, which is the only work in the gallery by Leonardo. It is undoubtedly genuine and is certainly beautiful, but it is not worthy of the extravagant praise that has been lavished upon it. It is only a very slight sketch, a masterly one in effect, it is true, but it has been so damaged that its beauty consists more in what you read into it than in what is actually there.

285 is by Solario, and a typical Milanese work. It is, of course, very Leonardesque in its arrangement and in the aspect of the Madonna with her downcast eyes, but it is charming. It is signed and dated 1495.

Close to it hangs picture 281, by another close student of Leonardo, the always charm-

ing Boltraffio. There are the patron and his wife who commissioned the picture, and above them in the air the usual cherubs; but there is a delightful feeling of devotion about the picture, and a wonderful care in the painting of the velvet and details, and, with all, a remarkable interest and sympathy in the composition.

277, by Gaudenzio Ferrari, need not long detain you. It is, of course, decorative, but too strong in colour and overstrained.

286 is a good Sodoma, very characteristic of that luscious painter who was so unequal in his productions and only occasionally rose to the highest rank. This is a very sweet picture, perhaps a little oversweet, but the action of the Divine Child with the lamb is so charming and delightful that much may be forgiven to a painter who could imagine and depict a scene such as this. The colours are very transparent and limpid, producing a brilliant effect, and the picture has another interest as representing the artist at his very fullest Lombard period early in his career, long before he had settled in Siena or derived any characteristics from the men whom he afterward met in other parts of Italy. In Room XVI

LUINI. — MADONNA DEL ROSETO.

we come to the works of Luini again, and find in the two halves of this room his chief easel pictures, some of his detached frescoes, and the whole series from Santa Maria della Pace arranged in admirable manner in the Chapel of St. Joseph. The Madonna del Roseto (289) is a very attractive Luini,** the finest, perhaps, that he ever painted in oil on panel, — a Madonna and Child with a beautiful background of roses. It is a very pleasant picture, exquisitely finished and quite charming in its grace, sweetness, and tenderness, and in the wonderful motherliness that distinguishes the Madonna.

Noah Derided by Ham (287) is another oil-painting, and is only interesting as an early work of Luini before he had learned to use the medium rightly. We have just seen his picture of the Madonna with the Rose-hedge, which reveals to us how skilfully he could paint in oil later in his life: but with all his skill, there was a want of spontaneity about his productions in oil that places them on a far lower level than is occupied by his fresco-work. This picture is powerfully drawn, and the unpleasant subject is dexterously handled.

The most important of the frescoes is 288, the Burial of St. Catherine, one of the loveliest works which Luini ever did. The saint is being carried to her tomb by three flying angels, who, with tender care, bear their sweet burden to Mount Sinai.

The series of works by the same artist, brought from the suppressed church of Sta. Maria della Pace, represents scenes in the life of the Virgin and is very charming.

(294) The meeting of St. Anna with St. Joachim. (295) An angel announcing the birth of Mary. (296) The dream of St. Joseph. (298) The Birth of Mary. (299) The Presentation of the Madonna in the Temple. (300) The Education of the Madonna. (301) The Dedication of Mary at the Temple. (302) St. Joseph chosen as the Spouse of the Virgin. (303) The Madonna and St. Joseph returning from their Espousals; they are hand in hand, and the scene is exceedingly pretty. (304) The companion of St. Joseph. (305) The Visitation of the Madonna to St. Elizabeth.

There is also a fragment from the same church (293) representing the Madonna in the

act of blessing a nun, and several portions of other decoration, especially of angels.

The next room, XVII., is a large one, having entrances into Room III. and also into Room XVIII. Its contents are set off in three divisions — *A* being Lombard works before the days of Leonardo, *B* Leonardesque paintings, *C* some pictures by artists from Cremona, and *D* pictures by the artists of the Lodi school. Sections *A* and *B* are the only ones which need detain us in our somewhat rapid survey.

Bramantino's work is 309, and then you will see the important painting by a somewhat later man, Borgognone, to whom we made reference in Room XIII. It is an Assumption and Coronation, a large and noteworthy work (308), well arranged and balanced. The Virgin is in the midst, within a vesica-shaped glory, ascending to heaven attended by angels; beneath are the Apostles, St. Augustine, St. Ambrose, and other saints. Near this picture are some pictures by Foppa, all at one time credited to Zenale, when we knew less of the work of Foppa than at present. They are figures of saints: (307) St. Clara and

St. Bonaventura, St. Jerome and St. Alexander, St. Louis the Bishop and St. Bernard, St. Vincent the Deacon and St. Anthony of Padua, St. Francis, Our Lord, and the Virgin and Child with Four Angels. All are apparently the portions of one altar-piece, and although they are not beautiful, yet in them is to be found the nucleus of Milanese art, and the strange formality which distinguished the art of Foppa, founded as it was upon classic sculpture.

In the next division is an important picture representing the Virgin and Child with the doctors of the Church and the Duke Lodovico il Moro, the Duchess Beatrice, and their two daughters. It is a gorgeous picture which was at one time attributed to Zenale, but is now known to be the work of Bernardino de Conti. Eastlake calls it a pretentious picture, and so no doubt it is, but it is at the same time a very bold piece of effect, and, as the work of an artist who was more a painter of portraits than of altar-pieces, and of whom very little is known, it is of interest.

Martyrdom of St. Catherine (321) is by Gaudenzio Ferrari, and has all his failings in

FERRARI. — MARTYRDOM OF ST. CATHERINE.

crude, hot colouring, exaggerated strength of limbs, and violent action. It is powerful, dramatic, and definite, as Gaudenzio always was; but the picture certainly cannot be called an attractive one.

Room XVIII., which is devoted to the later Lombard artists, and the little passage, Room XIX., opening from it, do not contain any pictures to which we need devote particular attention.

Room XX. is given up to the Bologna and Ferrarese masters, and several of the pictures in it demand consideration.

There is a fine picture by Correggio (427) representing the Adoration of the Magi, close to the entrance, lent by the cardinal archbishop from the Arcivescovado, a rich, glowing painting full of movement and colour, and near it a painting of the same subject by Costa (429), a thoroughly Ferrarese work, completely typical of the school in its architecture, metallic stiffness of drapery, and strangely fantastic costumes. It is the predella of a picture by Francia which is to be seen in the Bologna Gallery.

Close at hand is the Annunciation by

Francia, a delightful picture, which has, however, been very much cleaned. It is very quiet and simple in its idea, full of delightful open space, and with a charming landscape in the distance (448). There are three pictures by the Ferrarese, Dosso Dossi, in the same room (431, 432, 433).

Near by are two Cossas (449) which represent St. Peter and St. John Baptist. They are very good examples of Ferrarese work — dry, angular, and full of the excellent architecture and rich ornament that is so specially characteristic of that interesting school. They are almost suggestive of Crivelli in their eccentricity. They are part of a triptych, the central portion of which is at the National Gallery, while the predella is in the Vatican.

The most notable picture in Room XXI. is 452, The Appearance of St. John to Galla Placidia in the church she had built in Ravenna, by Rondinelli, a pupil of Bellini, and from this we pass into the little apartment dedicated to the great artist Raphael, and containing one of his most popular works, The Espousals of the Blessed Virgin (472), signed and dated 1504.

RAPHAEL. — ESPOUSALS OF THE BLESSED VIRGIN.

Please dismiss from your mind when you are looking at it the idea that it was a reminiscence of his master Perugino's work, the celebrated Sposalizio at Caen. That picture was not, I contend, painted by Perugino, at all, but was the work of Lo Spagna, as I have tried to show in my book on Perugino. Therefore, all the arguments as to the vast improvement that the youthful Raphael executed in the idea started by his master, and the manner in which he, adopting the scheme of Perugino, transformed it into a work of the highest genius, fall to the ground. The Caen picture was painted long after this one, and was taken from it, rather than itself deriving any influence from the one at Caen.

Vasari himself says as to this very picture that "in this work the process of excellence may be distinctly traced in the manner of Raphael, which is here refined and greatly surpasses that of Pietro Perugino." The surprising feature about this fine work is the fact that it was painted by an artist who was only twenty-one years old, and that its perspective is absolutely perfect. It is so simple, so judicious, so refined, that it is difficult to speak too

highly of the genius of the man who at such a tender age produced it. Its colouring is delightful, and the technical merit of the picture is remarkably high, as can unfortunately be quite readily seen by comparison with the numerous copies which are always to be found in the same room with it, and which fall so terribly short in merit from the triumphant success of the original work. For grace, dreamy refinement, and charm of colour, Raphael never excelled this early work.

In Room XXIII., which contains paintings done by artists of Central Italy, we find two pictures by Signorelli (476 and 477), and it is interesting to know that these are the only two pictures by Signorelli that we are sure were executed in his early days before his fortieth year. Both came from Fabriano; both are of the same size and shape, and probably they belonged to the same altar-piece. There is much that is interesting about them. Neither the Christ nor the Madonna possesses that grace or dignity to which Signorelli afterwards attained. The Christ is peculiarly ignoble, but the main characteristic of each picture is the attention that the youthful artist

SIGNORELLI. — FLAGELLATION.

has given to anatomy, to the painting of flesh and to the representation of the effect and power of muscles. Both pictures are broadly painted, firm, solid, and definite in their modelling, and with well-massed shadows.

The frescoes of Bramante in the little Room XXIV. need not be specially described, but there are a few Umbrian pictures in the next room to which I would like to direct attention. The triptych representing the Coronation of the Virgin is Umbrian (497), but long before the days of the painters whom we usually associate with the name of that school. It is by Gentile da Fabriano, one of the quite early artists of Umbria, who is usually known by his Adoration of the Magi which is in the Accademia in Florence. It is a signed picture, but is not a fine example of this archaic master, who partook of the character of Fra Angelico in devotional aspirations without rising to his heights of beauty, and who seems to have exulted in the free use of gold and the most brilliant of colours.

In this work he uses a gold background and surrounds the figure of the Eternal Father with angels with rich red wings.

Farther on is some more Umbrian work, portions of an altar-piece by Niccolo Alunno, representing the Madonna and Child with various saints, and signed and dated 1465. The side panels are of St. Sebastian, St. Louis, St. Francis, St. Bernard, St. Peter, St. Jerome, St. Peter Martyr, St. Clare, St. Antony of Padua, St. John Baptist, and Christ with the Cross. The Umbrian school ranges itself around certain towns, each of which had its own little following grouped around some one central master. Foligno was the home of this Niccolo, and he was, it is possible, a pupil of Benozzo Gozzoli, but it is to his influence that the later Umbrians owed such sturdiness and power as some of them possessed. In his early days Perugino must have derived some of his power from Niccolo. His was a fierce spirit, very far removed from the sweetness, tenderness, and harmony of the earlier masters. His was an uncompromising realism which is at times almost painful in its stress, but all this sternness was of the greatest value in giving to those who succeeded him and who were influenced by him, some of the sturdy truth which the Umbrian later school lacked, and

which allowed it to degenerate into a fanciful lackadaisical mannerism towards its close.

This seems a good deal to say about these hard, stern little pictures, but it is the evolution of one group of artists from another that I want you to realize, and to do that you will have to look at some pictures that may not seem at first to be interesting.

Near by is an Annunciation (507) by Timoteo Viti, the pupil of Francia, and the artist from whom, according to one theory, Raphael derived so much inspiration.

Close at hand is a very important work by Luca Signorelli (505), The Virgin enthroned with four saints, which is signed and dated. It was painted for the Church of San Francesco in Arcevia, a town still noted for the possession of many of Signorelli's most famous works, and the Madonna and Child, although much repainted, are still of great beauty and serenity. Almost *too* great a serenity and want of interest is seen in the four saints, St. Simon, St. Jude, St. Bonaventura, and St. Francis, who surround the throne, and who betray the hand of an assistant rather than the work of the great virile master of move-

ment that Signorelli was. There is a stateliness, however, about the group, a sweep of line, and a grandeur of composition that renders it a noteworthy work.

In Rooms XXVI., XXVII., XXVIII., and XXIX. you will find the later masters, Domenichino, Carlo Dolci, Sassoferrato, Guido, Albani, Salvator Rosa, Parmigiano, the Caracci, the Romans, and others, but I shall not advise you to spend any time with them.

Room XXX. contains a sunny bright Rembrandt (614).

Room XXXI. has a good Rubens, and a noteworthy Van Dyck of St. Anthony of Padua with the Madonna and Child; but you do not come to Italy to learn about the Flemish masters, and you have now seen all the pictures that are deserving of special attention in the Brera Gallery.

If you have any more time to spare, devote it to Room B on your way out, as in that room Doctor Ricci has thoughtfully provided a wonderful collection of photographs from the study of which you will be able to obtain a great deal of information as to the work of the Lombard artists.

CHAPTER VIII.

THE POLDI-PEZZOLI GALLERY

THERE are yet two more galleries to be seen in Milan, which you must not miss, one of which, the Poldi-Pezzoli Gallery, is the most important gallery for Milanese pictures in the city. It is in the Via Morone, a side street, which connects the Corso Vittorio Emanuele with the Via Alessandro Manzoni. As you leave the Brera you will walk down the Via San Giuseppe into the Via Alessandro Manzoni, cross the road, and turn down the Via Morone. It is not more than eight minutes' walk from either the Duomo or the Brera. The collection was formed by the late Cav. Giacomo Poldi-Pezzoli, who bequeathed it to his native town, and it is one of those choice collections of fine things that could only have been brought together by a man of good

of the place, and which is attributed to Quentin Matsys. The Annunciation is in the centre, and on the left are four saints, St. Gregory, St. Anthony the Abbot, St. Anthony of Padua, and St. John Baptist, and on the right, the two St. Catherines, St. Francis, and St. Jerome. Close to it hangs (473) a figure of a saint by Luca Signorelli, a fine figure, full of movement and swing; beyond it is a St. Catherine, by Borgognone, very pallid; and then a charming little triptych, over which controversy has waged for some time. It has been attributed to different persons in turn, but now Doctor Frizzoni has pronounced it to belong to Mariotto Albertinelli, and to have been painted in 1500. In the centre (477) is the Annunciation in grisaille, and on either side are St. Catherine and St. Barbara. In this same room are some early enamels, notably a twelfth-century chasse and cross, and a thirteenth-century chasse and censer.

We now enter the first picture room, the Sala degli Specchi, which contains the following paintings:

Madonna and Child, by Cesare Tamaroccio

the only signed work known to exist by this rare Bolognese master (551).

Deposition from the Cross, by the school of Botticelli (552).

The Meeting of the Virgin and Elizabeth, by Antonio Pirri (553).

Madonna and Child, by Farinato (554).

Madonna and Child with angels and saints, a Brescian work that has been attributed to Moretto (555).

An Allegory, by Giulio Campi (556).

A Portrait of a Noble Youth, by Salviati (557).

St. Michael, by Moroni (558).

An unknown Florentine work, representing the Nativity, signed 1501, Luce OPVS (559).

A very lovely Woman, by Palma (560).

A Young Man, by the school of Botticelli (561).

In the Sala del Perugino are the following works:

Samson and Delilah, by the school of Michele da Verona (577), with a false signature of Carpaccio upon it.

St. Sebastian, by Antonio Pirri (578), signed.

St. Anthony of Padua, by Morando (579).

Martyrdom of St. Sebastian, by the school of Lorenzo Credi (580).

Madonna and Child with angels, by the school of Verrocchio (581).

A Crucifixion, by Nicolo da Foligno (582).

A Saint, by the Murano school (583).

Madonna and Child, by Ambrogio Lorenzetti (584).

A Pietà, by the school of Verona (586).

A Pietà, by the school of Filippo Lippi (587).

St. Apollonia, by the school of Murano (588).

Madonna enthroned with Child, by Vivarini; notice the rich raised work and the gorgeous Venetian colouring (589).

Saints, by the school of Murano (590-592).

A Hermit, by Stefano da Zenio (591).

Saints, by the school of Murano (595-596).

Madonna and Child enthroned with two saints, by Allegretto Nuzi of Fabriano (594).

An Allegory of Charity, an interesting work, by Cosimo Tura, or of his school (597).

A very dignified Figure of a Friar, by Piero della Francesca (598).

An Annunciation, by Palmezzano (599).

A Bishop, by Cosimo Tura (600).

St. Anthony of Padua, by Francia, a charming little work (601).

A Madonna and Child with two angels, by Perugino (603).

In the Sala dei Veneti are:

Portrait of a Venetian Senator, by Vittore Carpaccio (608).

St. Bernardino of Siena, by a Paduan artist (609).

Madonna enthroned with the Divine Child, by Fogolino (610).

Portrait of a Man, by Cordegliaghi (611).

Portrait of a Gentleman, by Girolamo da Santa Croce, a pupil of Bellini (612).

A very Giorgionesque work, by Carriani, representing Madonna and Child with saint (613).

Madonna and Child, St. John Baptist, and a Prophet, by Lorenzo Lotto (614).

A Sick Person visited by a Physician, by Bonifacio (615).

The Flagellation of Our Lord, by an unknown artist of the sixteenth century (616).

St. Jerome, by Montagna (617).

St. Paul, by the same artist (618).

Madonna seated, being crowned by two angels, and holding the Divine Child, cherubs near by, playing on various instruments, by Alvise Vivarini (619).

The Blood of Christ received by St. Francis, by Carlo Crivelli (620).

St. Sebastian, by the same artist (621).

A Pietà, by an early Muranese artist, possibly Vivarini (622).

Head of a Youthful Saint, by Cima (623).

A touching pathetic Pietà, by Giovanni Bellini, signed (624).

The Madonna and Child, by Mantegna (625).

Portrait of a Man, by Bonsignori (627).

The Head of a Saint, by the same artist (628).

The Sala dei Lombardi is the most important room for you, as will be seen by the following list:

St. John Baptist, by Solario (636).

Ecce Homo, a very sad picture, by Andrea Solario (637).

St. Anthony the Abbot, by the same artist (638).

BELLINI. — PIETÀ.

Madonna and Child, by Bernardino de Conti, or the Leonardo school (639).

Madonna and Child with two angels, by Borgognone, unmistakable from the gold background and the very pallid faces (640).

A stern portrait of Francesco Brivio, by Ambrogio de' Predis (641).

Madonna and Child, by Boltraffio, a very attractive work (642).

A hard statuesque Madonna and Child, by Foppa, very characteristic (643).

St. Sebastian, by Marco da Oggiono, quite without feeling (644).

A Holy Family with two angels, by Andrea Salaino (645).

The Nativity, a fifteenth-century Lombard work, by an unknown man (646).

Madonna and Child, in the manner of Gaudenzio Ferrari (647).

The Madonna, by Gian Petrino. On the reverse of this is another work — A Lesson in Geometry (648).

The appearance of the Madonna to Ludovico il Moro, Milanese fifteenth-century work (649).

Virgin and Child with saint, by Gaudenzio Ferrari (650).

Virgin and Child, by the same artist (651).

St. Jerome, a youthful work by Luini (652).

St. John the Baptist, by Andrea Solario, signed, and dated 1499, a fragment of a larger work (653).

Madonna and Child, by the same artist (654).

The Rest in Egypt (signed Andreas de Solario Mediolanensis anno 1515), by Andrea Solario (655).

The Annunciation, a Lombard work by an unknown master (656).

St. Catherine with her Wheel, by Andrea Solario (657).

Madonna and Child, by the same artist (658).

Christ with the Cross and the Madonna, by Luini, a very fine work (659).

A Madonna, by Boltraffio (660).

St. Stephen, by an unknown Lombard artist (661).

St. Jerome, by the same (662).

LUINI. — CHRIST WITH THE CROSS.

The Marriage of St. Catherine, a delightful work, by Luini (663).

A Crucifixion, by Luini (664).

St. Anthony of Padua, by an unknown Lombard artist (665).

St. Ambrose, by the same (666).

Madonna and Child with a lamb, by that noted copyist of the ideas of Leonardo da Vinci, Cesare da Sesto (667).

Four Doctors of the Church, by the Lombard school (668-669).

Tobit and the Angel, by a follower or pupil of Luini. The original drawing from which this is done is in the Ambrosiana (670).

Virgin and Child with St. Catherine, and another Saint by Sodoma (576).

In a room by the entrance are five rugged works by Tiepolo, which are interesting; six by Guardi, a portrait by Ribera the Spaniard, four other Spanish works, and two curious reliefs in plaster.

CHAPTER IX.

THE AMBROSIANA

THE Ambrosiana, which I have already mentioned, is almost the only important sight that we have left to see in Milan.

It is a library and picture-gallery, which was founded in 1609 by Cardinal Federigo Borromeo, who was Archbishop of Milan. It is open every day, but on Wednesdays the pictures can be seen without fee. The library is a very important one, and contains a good collection of ancient works, including some of unusual rarity and value; in all nearly two hundred thousand in number. It is open to the use of scholars, and every courtesy is shown to those who come from a distance and desire to consult its treasures. The librarians are men of learning and culture, and take the greatest pains to assist all who make use of

the library, but it is essentially a place for scholars, and to the general reader or casual student is of no service.

In printed books of the fifteenth century it is wonderfully rich, and contains perfect copies of many works which can be consulted in other libraries in Europe only in an imperfect condition.

One of its greatest features is its collection of ancient manuscripts, especially some which go back to the seventh and eighth centuries, and are written in early Celtic characters in Gaelic and in Erse. Besides these there is a great collection of palimpsests — ancient MSS. upon vellum from which the characters of an earlier MS. have been partly effaced, and from which many important fragments of the classics have been published. Here also can be seen one of the volumes containing the drawings of Leonardo da Vinci, the remaining thirteen volumes of the series having been stolen by the French, and retained in Paris after the treaty of peace.

The autograph letters from Ariosto, Tasso, Galileo, Petrarch, and Lucrezia Borgia are of interest to those who care for these things,

but the most important sight to be seen on the ground floor of the building is the Sala della Santa Corona, which contains the great ** fresco by Luini.

You will enter this hall from one of the library passages, and the fresco covers the entire end of the room. It was painted for the Confraternity of the Holy Crown, a charitable society which still exists in Milan, although under altered form, and which met regularly in this room for its consultations and to discuss the arrangements to be made for relieving the sick poor, which was one of the chief concerns of the Confraternity. In order that the symbol of the Order might be always kept in view and the members might remember and strive to imitate the humility, patience, and compassion of the Redeemer, this fresco was painted in 1522, and Luini never did a more impressive work.

It is a magnificent devotional picture, and the central figure, placed upon a regal height, is indescribably fine. The fresco is divided into three parts, which are separated by crown-wreathed pillars supporting the roof under which the dread tragedy is being enacted. In

the centre is the majestic figure of the Redeemer seated upon a throne raised above three steps. His hands are bound, He is crowned with a terrible crown of thorns, and His face is that of a patient, dignified sufferer content to endure the pain and cruelty that He may open the door of the kingdom. Around Him is a crowd of violent and merciless executioners, who are striking Him, jeering at Him, and insulting Him in every way. Above are wondering angels, overwhelmed with sorrow, and unable to understand the meaning of this most mysterious scene of suffering. The other two compartments of the picture, beyond the dividing columns, have each in the foreground six kneeling figures of men, probably important office-bearers in the Confraternity in the time of the donors of the work. Their faces are full of dignity and power; it is quite evident that they are all portraits, and they are masterly in conception, in beauty, and in strength. These twelve figures are really so grand, that unfortunately they take away the attention from the central figure on the throne. Above these kneeling figures are other groups, St. John the Divine pointing out the scene to

Our Lady, and on the left, other figures drawing attention to the tragedy that is transpiring. Above each group hangs the crown of thorns, beyond is a hilly landscape, and at the very back is a cavern in which St. Peter is depicted kneeling. Above the fresco are the words, *Capvt Regis Gloriæ Spinis Coronatvr.*

Up-stairs are the pictures of which there is no catalogue.

Rooms I. and II. contain engravings only.

Room III. has three notable works.

A Borgognone of the Madonna and Child (54) with four donors and four female saints is the first. The grouping is remarkably good, and the gold background and pallid countenances very characteristic.

Near it is a little Francia representing the Almighty Father; and near to that is a work, ascribed to Botticelli, of Madonna, Infant Christ, and Angels, of extraordinary power and beauty, which I am quite disposed to accept as a genuine work by the master himself.

In the little room leading out of this room and in the one beyond it there is nothing that need detain us.

The next room, IV., contains a great treas-

ure, the Cartoon, by Raphael, for his "School of Athens" in the Vatican, a very interesting work in black chalk on gray paper. It should be compared with a good photograph of the finished fresco in order that the changes made by the artist may be recognized. They are not very many in number, but are of the greatest importance, as in almost each instance they take the form of additions to the original idea, and such additions as greatly improved the scheme of the artist. Four figures are added to the original drawing, and in every case greatly to its advantage.

In this room there are also some interesting pictures. 281 is the Holy Family, by Luini, which is the only work done by that artist that can be said to be a copy of the work of Leonardo da Vinci. This picture is evidently taken from the cartoon by Leonardo that now hangs in the Royal Academy in London, but Luini has added the figure of St. Joseph to the group in order to prevent its being a copy of another man's work, and has in this way somewhat improved the balance of the composition.

283 is a very lovely Luini, a half-length

figure of Christ clad in a red robe, and having His hand upraised in the attitude of benediction. His hair is long and curly, and falls on His shoulders.

** 284 is an exceedingly sweet picture, but very much damaged. It is one of Luini's most attractive works, and represents St. John the Baptist playing with a lamb, and leaning his head against its body.

272 is an interesting work by Bramantino.

269 is a Madonna and Child with St. John the Baptist which is ascribed to Luini, but a part of which only is the work of the master, and the remainder is the work of some pupil.

261 is by Boltraffio, and is of two lovely heads.

262 is an important drawing by Gaudenzio Ferrari.

263 is a drawing by Luini, and then on the other side of the door is the original drawing in Indian ink, heightened with white, for the picture of Tobit and his father and the angel, which we saw in the Poldi-Pezzoli Gallery. This drawing is certainly by Luini, but the picture is not his work.

An interesting Presentation by Tiepolo, near

LUINI. — TOBIT AND HIS FATHER AND THE ANGEL.

by, and a fine Bassano deserve attention; and on two stands are some admirable drawings by Leonardo.

The next room is full of drawings by various masters, but I have no means of telling you about them, as they are not grouped or numbered, and there is no catalogue of them. They will all repay attention, and amongst them you will find a lovely one by Mantegna, a part of the Triumph of Cæsar, and several by the Lombard artists, including besides Luini, Cesare da Sesto, Boltraffio, and Bernardino de Conti.

If you have time it is worth while going on a Tuesday or Friday afternoon (the only times when the palace is open to visitors) to the Palazzo Borromeo, close behind the Ambrosiana, as the building is interesting, and some of the pictures that it contains are important. It is the only remaining example in Italy of the Italian-Gothic palaces that once abounded in the city, and it is interesting as having belonged to the family by whom it was built in 1444 down to the present time.

In a room on the ground floor are some very curious frescoes belonging to the early six-

teenth century, depicting games and other diversions, and up-stairs are the pictures. The most notable are those by Luini, who was largely employed by the Borromeo family, but they are in poor condition and are not well seen. With them are several works by his pupils which should be sorted out and put into another place. The rooms are full of curious odds and ends, some fine things and a good deal of rubbish, and there is no attempt at arrangement; in fact, the rooms are just as they have been filled by the family in the course of many years, and are only shown to the public as an act of grace, because of certain fine works which interest students. The house is occupied by the family, and an old retainer is in charge of the rooms and keeps them dusted, to whom it is well to give a small gratuity, although there is no charge for admission.

A fresco of the head of the Madonna (155) is the only work by Luini, in the first room, but 51 is a Lombard work. 60 and 89, a Madonna and a Holy Family, are very Luinesque in character, and, if more carefully examined in a good light, after the present

accumulation of dirt had been removed from them, might turn out to be genuine works by that master. 18 is by Rubens, and 156 is a good Venetian picture.

In Room II., 25, * Madonna and Child, 47, * Salome bearing the Head of St. John the Baptist, and 68 (which stands out in the room), Susanna and the Elders, are all by Luini, and deserve attention. The Susanna is a very fine work, and the head of the old bearded man by the tree is supposed to be that of Luini himself.

** 36 is a very lovely small work by Pinturicchio, signed and dated 1414, having the same border which appears upon the famous frescoes in the library at Siena.

The Marriage at Cana (39) is attributed to Mantegna, and is a delightful picture. 41 is a Virgin and Child, by Borgognone, and near by are some other pieces of what has evidently been in its time a complete altar-piece. 72 is by Boltraffio.

The third room contains a good many drawings, but none of them are of supreme importance. There are also some autograph letters from artists, including Rubens, Guido, Pous-

sin, Vasari, and Borgognone, which might, if examined, yield some important information as to the lives and history of these great men.

CHAPTER X.

EXCURSIONS

THERE are many excursions that you can take in the neighbourhood of Milan, if you have time to spare, but there is one that you are bound to take ere you leave for another town. The Certosa of Pavia is so superlatively fine that to miss it would be a very serious error, and one which I beg you will not make.

You can, if you like, go to Saronno, and see some very fine work by Luini and Gaudenzio Ferrari, and if you have time the excursion is one well worth taking. There is only one church to visit, which is close to the railway station, and in a morning you can go to Saronno, see the church, and return by midday. The church is called the Santuario della Vergine and is an effective, handsome building.

The interior of the cupola is decorated by Gaudenzio, and the subject is the heavenly host playing upon various instruments. It is a grand conception, worthily carried out, and Ferrari is seen at his very best in this work. The colouring is rich and fine and the composition is superb.

Near to the choir are four splendid ** frescoes by Luini representing the Marriage of Joseph and Mary, Christ Disputing with the Doctors, the Presentation in the Temple, and the Adoration of the Magi.

Below the drum of the dome are two fine figures of St. Roch and St. Sebastian, and in the apse of the choir are two standing figures of St. Apollonia and St. Catherine, whilst outside, in the passage leading to the priests' house, is one of the very loveliest things that the artist ever did — a ** lunette depicting the Nativity.

These frescoes will delight you, as they are specially fine and are in excellent condition, and the time is well spent in seeing them, as they are works of the highest merit.

If you wish to see the finest work of all that Luini did you must go out another morning

to Legnano, and see the ** altar-piece in the parish church. Choose a bright day, as the picture is not well hung and can only be seen sideways. As the church is not an easy one to find, call first at the Caffe Mantegazza, close to the station, and you will find a most courteous proprietor who speaks English and who will send some one with you to show you the way. The church is only a few minutes' walk from the station, and on your return you cannot do better than have some lunch at the Mantegazza house, and inspect the delightful museum that Signor Mantegazza has, with infinite care, brought together in one of his rooms, and which contains many treasures which he has rescued from destruction, and which have important bearings upon the history of his little town.

The altar-piece is a large panel depicting the Madonna and Child, surrounded with smaller ones on which are painted figures of saints, and framed in by a large lunette at the top depicting the Almighty Father, and by a predella at the base of nine panels wrought with most wonderful skill. The whole picture is of rare beauty, certainly the best work

painted by that fascinating artist, and yet one which is very seldom visited and deserves to be much better known. You can see it and return to Milan in the afternoon quite easily.

Another excursion is to the Cisterian monastery of Chiaravalle, a splendid example of Lombard architecture, standing close to the station of the same name, and having within its church a great fresco by Luini, of much beauty, some splendid stalls, and some very fine tombs. If the trains serve, you can see this church on your way to the Certosa and then continue your journey; or, if you are going to Lodi or to Piacenza, you can take it on the way and see it between two trains.

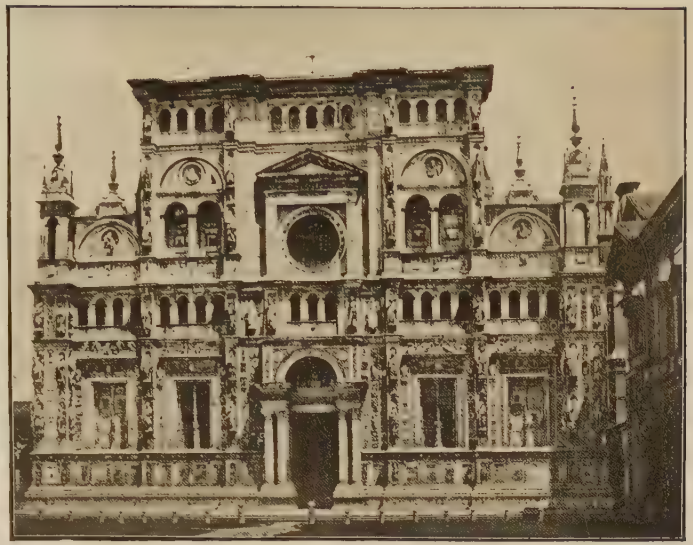
Whatever you see, however, do not leave unseen the Certosa di Pavia. You had better go to the Certosa station by rail, or, if the weather is fine, you can go from Milan all the way by steam tram from the Porta Ticinese. Arrived there you can walk to the monastery in fifteen minutes, or you can take a carriage for a very small sum at the station, as there are sure to be some vehicles in waiting. (Do not go on to Pavia station, but get out at the Certosa station.) You will arrive at the most

splendid monastery in the world, and cannot fail to be delighted with what you see.

The monastery is now a public monument under the care of the government, and the monks have been driven out of their lovely home; you will therefore be escorted round the building by an official guide, who will point out to you the chief objects of interest. The building was founded in 1396, by Gian Galeazzo Visconti, as an atonement or penance for the imprisonment and murder of the infamous Barnabò Visconti, of whom I have already told you. Gian Galeazzo, you will remember, dethroned Barnabò, whose tomb you saw in the Castello, imprisoned him, and eventually put him to death, and he was then ordered by the Church, as an act of expiation, to found a monastery, and he determined that it should be as sumptuous as he could make it. He is himself buried within its walls, and you will see his tomb. Visconti and those who succeeded him spared no pains to make the building as fine as it could possibly be, and employed all the artists of Lombardy upon its decoration. There is not space enough in this book for a full description of the building, and

you will do well to buy the admirable little book that Signor Beltrami has written about it, and peruse that when you have been round the place. The west front was the work of Giovanni Omodeo, but is said to have been done from the designs of Borgognone. The reliefs on the entrance doorway are well worth examination, as they depict the foundation of the house, the granting of the charter by Pope Alexander III., the consecration of the building, and the funeral of the founder in 1433. Passing through this splendid door, you enter the famous church. The guide starts on the left side in his progress round the church, taking you from chapel to chapel. In the second chapel once hung the splendid altar-piece by Perugino that is now at the National Gallery, and in place of it there are now copies of the original pictures in the centre and two side wings. The panel in the centre of the upper row, representing the Almighty Father holding a globe, is, however, original, and is the only piece left of the altar-piece in the chapel. The four doctors that are now on either side are by Borgognone.

In the sixth chapel on this same side is a



CERTOSA DI PAVIA.

fine * altar-piece of St. Ambrose with other saints, by Borgognone; an excellent work of fine colour and characteristic pallid faces.

You will notice in each chapel as you pass what splendid marble was used, and how exquisitely each altar was inlaid with pietra-dura work, and how very fine and costly are the columns of marble that adorn the sides of the altars. Each chapel has a good picture as its altar-piece, but I have only drawn attention to the two important ones.

Coming out then from this series of chapels, we enter the transept, and in front of us is the * tomb of Ludovico il Moro, and his wife Beatrice d'Este. The effigy of Beatrice was ordered by her husband in 1497, when she died in Milan, and was designed, it is said, by Solario; although she was buried in this church, the monument was set up in the Church of Sta. Maria delle Grazie, with the decoration of which Ludovico was so intimately concerned. In 1508, Ludovico died and his effigy was added to the tomb, but the whole was not removed to the Certosa till 1564. It is a splendid tomb, and in the richest manner of the Renaissance. Near it are two fine can-

delabra, and above in the apse is a splendid fresco by Bramantino.

At the opposite end is the * tomb of the founder, Gian Galeazzo, and this also had a curious history.

Gian Galeazzo died near Milan, and was buried in the cathedral in that city in 1402. In 1442 his body was removed to the Certosa, but no tomb was set up over it and the present monument was not commenced until 1490, and not completed till 1562. By this time all knowledge of the position of the grave had perished, and, therefore, when the tomb was actually erected in the Certosa, there was no tradition as to where the grave of the great founder really was, and the tomb was placed in the transept as a suitable position for it.

The monument is an extremely rich one, having a superb canopy over the recumbent statue, and upon it six reliefs representing the most noteworthy events in the life of the ruler.

Close by the tomb, in the vault of the apse, is another fresco, by Borgognone, as in the opposite apse, and this one represents Gian Galeazzo kneeling, and surrounded by his chil-

TOMB OF GIAN GALEAZZO.

dren, offering to the Madonna the completed church.

The old sacristy and the new sacristy are close at hand, and both rooms are entered by very fine doors, over which are wonderful reliefs. In the new sacristy there is a * Luini of St. Martin dividing his Cloak with the Beggar, which is over the door; and in the old sacristy is a painting of St. Augustine by Borgognone. The choir which is between is entered by splendid doors, which are worth examination, and which are covered with reliefs depicting the chief events of the life of St. Bruno. The choir itself is most gorgeous, the reliefs on the walls, the rich carving in marble all around, the superb carved altar-rails, the bronze candelabra, all being of glorious beauty; the seated children in the screen and the bronze work that surrounds them being specially wonderful. Over the altar is a splendid tabernacle, and close to it some magnificent stained glass is to be noticed. The intarsia work in the stalls of the choir must not be overlooked.

The lavatory contains a grand fountain that, like everything else in this treasure-house,

is of rare beauty, and opposite to it is another work by Luini, a delightful and very attractive Madonna and Child. The service-books that are exposed to view in the new sacristy must not be overlooked, as many of them contain most lovely miniatures, and richly decorated borders of great beauty. The little cloister, called the Chiostro della Fontana from the splendid terra-cotta fountain that stands on one side, opens out of the cloister, and is of fascinating beauty. It is composed of fifty round arches, and on the terra-cotta frieze above them are children playing upon musical instruments. The doorway by which we enter is a masterpiece of carving in marble.

From this cloister we pass into the refectory, with its fine woodwork and a superb cornice round the room.

Thence we pass the door of the library, into which visitors are not admitted without a special order, and on into the great cloister, around which are the tiny separate houses in each of which dwelt all alone a Carthusian monk. The ** great cloister is of brick, and is unequalled in Italy, the moulding of the brickwork being of the greatest beauty, and

the view of the church seen from this cloister very fine. There is an exquisite door that leads from it into a pergola, and on all sides are to be seen evidences of the determination of those who built this monastery that everything should be an object of beauty. Even the knockers of bronze that adorn the doors are beautiful, and when we return to the church and pass down the other series of chapels and walk up the nave, the * great metal screen will be found to be not the least wonderful of all the works of art in the church. The combination of bronze, iron, and brass of which it is composed makes it a magnificent object, and seldom does metal work produce so grand or so rich an effect.

As we return down that second series of chapels on the right of the entrance, a lovely fresco of a Madonna and Child will be noticed over the door by which we enter, that is, the one nearest to the high altar, and on the other side of the same door a similar fresco of St. Catherine of Siena, both the work of Borgognone. In the next chapel (sixth), in which is a picture by Guercino, the pietra-dura altar front is specially well worth attention. In the

fifth chapel is another fine work by Borgognone, who can really be better studied in this Certosa than in any other building, representing St. Sirus, the first Bishop of Pavia, enthroned with St. Stephen, St. Lawrence, and two bishops, and inscribed, Sanctus Sirus Primus Epis. et Patronus Papie. In the next chapel, the fourth, is a very lovely ** altar-piece by the same great master, representing the Crucifixion and the Maries standing at the foot of the Cross, with many angels around. This is signed and dated 1490, and is perhaps the finest altar-piece in Certosa. The second chapel has an altar-piece in which his hand is again to be seen. The central part of the picture is by a rare and most interesting master, Macrino d'Alba, a man of little imagination, who can only be properly studied either in his native town of Alba or in the gallery in Turin.

This is his earliest altar-piece known, and is dated 1496, but the Resurrection above it and the Evangelists at the wings are the work of Borgognone.

And now we are back at the place at which we started, and ready for our trip to Verona.

CHAPTER XI.

ROMAN VERONA AND VERONA UNDER THE SCALIGERI

THE main feature about Verona is its tombs. In no other Italian town can be found such a magnificent series of grand tombs, mostly standing out-of-doors, as in this delightful city. Not only the rulers, but the nobility and the wealthy traders of Verona were all determined to have superb monuments, erecting them in many cases during their own lives, and devoting to them all the genius and thought and skill that in other cities were given to the erection of churches, or to the painting of pictures, or to decoration.

The group of Scaliger tombs that we shall see in this city is quite unrivalled in beauty in Europe, while even more lovely is the Castelfranco tomb at St. Anastasia's Church, which is in its way the most perfect monument in Italy.

The next thing to notice in Verona is that its position is so fine, so surprisingly strong, and so placed as regards the Alps, that the city has always been a fortified place from Roman times down to the present, and that it has had several successive series of fortifications built for it, the marks of which still remain. We shall easily be able to trace its history by means of these fortifications. Lastly, we shall find in Verona churches built of brick that are quite unrivalled, and which have given an importance to the city in all books of architecture, and which draw students to admire it from all parts of the world. We have, therefore, plenty to see in this place and must be prepared not to hurry over our sightseeing, but to do it leisurely and well.

First of all let us consider its Roman history, and visit the ** Arena, its greatest Roman monument. As you enter the city in

THE AMPHITHEATRE, VERONA.

the omnibus, you will not fail to see this great Amphitheatre, which you are bound to pass on your way into the town. It is a most impressive erection, perhaps more so than the one in Rome, by reason of the perfect condition of its interior. From quite early times great care has been bestowed upon it, and it has been the duty and the pride of each chief magistrate, from the thirteenth century downwards, to spend some money upon this splendid old ruin, keeping it in as good condition as time would permit. The outer part was much injured on two occasions by earthquakes, and of the external arches only four out of seventy-two remain; but the inner circle is complete. The most imposing view of the building is to be obtained from the roof of a neighbouring house, when the vast extent of the erection can be appreciated; but as you will probably not have the pleasure of this sight, the next best thing is to enter it and walk all around it from the top tier of seats. It is nearly one-third of a mile round, but the only way to appreciate this distance is to walk it. It will hold 23,000 persons, and when full, must have been most imposing in appearance.

I am not given to details in the way of figures in this book, as those can be found in the guide-books; but I think it is needful to mention these to you that you may adequately understand the magnificent proportions of the place. Let your companion go down into the middle of the floor space, and then regard him from your position on the top, and you will see how vast is the depth of the great building. Yet mark how easily, how well, every person could see the spectacle without obstructing in any way the view of any one else, and how quickly the whole place could be filled or emptied of its spectators by the sixty-four entrances to it. If it happens to be one of the occasions of public rejoicing when you are in Verona, you will probably see the old Arena full of people, as at times it is still used in the summer or early autumn for exhibitions of feats of horsemanship, or for spectacular displays. It is a welcome treat to see an Arena as it used to look in times long past when crowded with a demonstrative audience. You will, however, be able to realize in your own mind, even when it is empty, the look of the place when the Roman emperor

or his representative sat in state, and when gladiatorial conflicts took place within its walls, and when the wild beasts were allowed to attack the defenceless Christian martyrs in this very spot.

After remaining for some time within these stately walls, pondering over their history and the greatness of the nation that built them, I want you to go to the other side of the city to see the remains of a * Roman theatre that have been discovered. Ask for the Ponte Pietra, which is an important bridge in the bend of the river Adige, which flows all around the city, and then, crossing this bridge, turn off to the right for two minutes' walk to the Teatro. You will be sure to see a boy who will gladly, for a penny, fetch the old woman who has charge of this ruin, and she will show it to you. There are two portions of it to be seen, and therefore when she has shown you one, do not go away as if you had seen all, but follow her to another door not far off, and then, underneath the houses, you will see a more important part of the building that has quite recently been uncovered. Altogether some of the rows of seats, part of the

stage and a room behind, also a portion of what is supposed to have been a family box, as it still bears the name of its owner over its arch, can be seen. It is interesting to notice the canals by which the water for nautical shows was introduced, and to see the corridors which ran beneath the rows of stone seats. The theatre is set in the side of a hill, much of it being excavated out of the rock, and the natural formation of the hill was skilfully used in planning the building. For years all trace of the existence of this place was lost, and it was rediscovered through the energy of a Veronese antiquary, who expended a considerable sum, some thirty-five years ago, upon buying and pulling down the houses that covered the site, and in digging out all that can be seen of what must have been in its time a very important theatre.

From these ruins I want you to retrace your steps and go back into the town, not visiting the churches that are so close to you on this side of the river, but returning to inspect some more remains of Roman work, not forgetting, however, as you recross the river, to notice how beautiful the city looks from that bridge,

PORTA BORSARI, VERONA.

and how splendidly you can see the fine architecture of the great Church of St. Anastasia that stands out on the opposite side of the stream. Back we come into the Corso Cavour, down which runs the tramway, and then, crossing the street, we shall see at the entrance to the Piazza Borsari the archway or porta that I have brought you to see.

This is *later* Roman work, executed in the time of the Emperor Gallienus, about 264, and forming part of the fortifications that the Romans built around this city. This is the chief entrance gate in those fortifications, and at one time it had upon it in large bronze letters an inscription commemorating the tyrant who caused it to be erected. The letters are gone long ago, but from the marks they left behind them the inscription has been read. The arch is a double one, and in its architecture curiously unlike the plain stiff dignity that marked purer Roman work. This one has pediments over the archways, and similar ones higher up over the smaller arches that adorn the upper part, but it is an impressive grim old arch standing to face the world. It will be well to notice marked upon it a date,

September 17, 1882, which date you will get accustomed to seeing in many parts of the city, even inside the churches. It marks the highest point reached by the waters of the Adige during the greatest flood that has ever happened in the history of the city; on which occasion, owing to the river being choked with ice, the water spread all over the city to this terrible height and did a vast amount of injury to buildings, and caused much suffering and distress.

Jump in the tram as it passes you, and in two minutes you will be in the Via Leoni, and at the corner of a side street you will find the remains of one more Roman archway, the Porta Leoni, with a Corinthian column on either side of it, and above them three windows with pilasters.

There are other Roman remains in the museum, but for the present this is all that we shall inspect of that period. Following the Romans came the Goths, and beyond the river we still can find the remains of the huge walls built by Theodoric, in triple courses of brick and stone, which are now covered by the more ornamental walls built upon them by the Scali-

geri, who crowned them with the forked battlements that can be seen from all parts of the city and on all sides. These walls and battlements you will see better when you take a carriage from Hotel Europa, as I most strongly recommend you to do, after the galleries close, say at 4.30. Drive out around the city, high up above the river, passing out of the place by a great gate called the Porta San Giorgio, and after driving for awhile along by the tram line that goes to Trento, return toward the Castel San Pietro up to the Castel San Felice, and then on toward the Porta Vescovo, and so into the city. The Castel San Pietro that you will see is part of the palace of Theodoric, and the Roman style of its building will be noticed. The other Castel that lies so much higher and commands the whole district is part of a much later system of protection invented and built by the great architect Sanmicheli, of whom I shall have more to say later on.

I want you now to give some attention to the story of the city in mediæval times, and it will be well, therefore, to go briefly over the history of the place ere we set out again for a

walk through its streets. This history is very much connected with the great family of the Scaligeri, an old Veronese family dating back to the eleventh century. The city was, of course, originally Lombard, but it fell under the sway, in the thirteenth century, of a cruel despot, named Ezzelino da Romano, and it was his cruelty to certain members of the Scaligeri that brought them into notice. Ezzelino died in 1259; and in 1260 the people of Verona resolved again to be free, and raised Mastino della Scala to the position of Capitano del Popolo. He was at that time the head of his family, which was reckoned as one of the chief aristocratic ones in Verona, and he had been serving against his will in the army of the tyrant. He ruled over Verona for fifteen years, and then was murdered by the members of a conspiracy formed from those who hated him, and who gave as their excuse for the deed his unwillingness to bring to justice a man who had offended them. So little was their excuse accepted by the Veronese that the place where the foul deed was done was at the time and is still down to the present day called "volta barbara." Mastino was

succeeded by his brother, Alberto I., who had for some previous years ruled in Mantua, and who was a peace-loving and enlightened ruler. In his time the rule that was temporarily placed on the shoulders of Mastino was given over to the Scaligeri family in a much more complete fashion, as the chroniclers record that the words of the people to Alberto were, "Viva Alberto assoluto oggi e per sempre!" Alberto ruled from 1277 to 1301, and was succeeded by his eldest son, Bartolommeo, who died in 1304. Upon the death of Bartolommeo, the second son, Alboino, came to the throne, and he surrendered up his power as Capitano del Popolo to the Emperor of the Holy Roman Empire in token of his supremacy, and received it back, granted to him and his descendants, as vicar for the Emperor Henry VII. Alboino was a man of poor health, and he associated with himself on the throne his brother Francesco, a much more powerful man, who was styled joint vicar for the emperor with Alboino. In 1311 this Francesco, called, for some unknown reason, Can Grande (the Great Dog), succeeded to the entire rule, owing to the death of his brother, Alboino, and he ruled

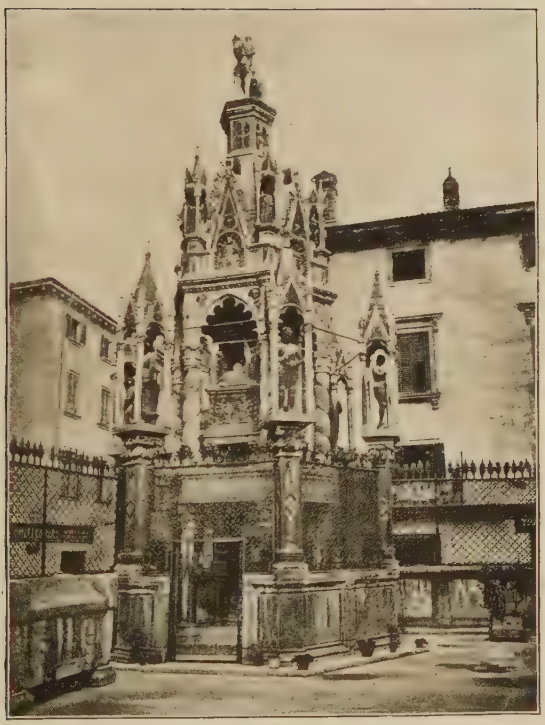
till 1329 in the most brilliant manner. He was succeeded by his nephew, Alberto II., who lived but one year; and then came Mastino II., who died in 1351. Following him came Can Grande II., who was murdered in 1359, and was succeeded by his brother, Can Signorio, who died in his turn in 1375. Then followed a time of confusion, and in 1389 Gian Galeazzo, as we have already seen, captured Verona. At his death it fell into the hands of the ruler of Padua, Francesco II. di Carrara, and in 1404 both cities were taken by the Venetians and remained associated with the Republic of Venice down to the time of its fall in 1797, when it was overthrown by Napoleon.

There was in Verona, therefore, a regular succession of rulers of one family, lasting from 1259 to 1389, and covering the time of the greatest prosperity of the place. Francesco, who was called Can Grande, was the greatest of these rulers, and his court was one of the most magnificent in Italy. Dante was received by him, and in that way he has rendered his name ever famous. Mastino II. was at one time in his life an equally popular and wealthy sovereign, as his sway was felt from Lucca to

Vicenza and Padua, and as far also as Parma, but he went into warfare against the Visconti and lost much of his possessions. Can Grande II. and Can Signorio were successful monarchs, and again Verona took a high position and the arts received attention, and the city was beautified; but then followed the time of confusion and the glory of the Scaligeri was over for ever. Let me take you around to the little out-of-doors cemetery in which these great rulers lie buried. Pass into the central piazza of the city, the picturesque Piazza delle Erbe, cross it to the Palazzo del Ragione, and pass by the Via Costa into the Piazza dei Signori. Here lived the Scaligeri in the palaces that surround the square. Their chief seat was what is now called the Palazzo del Consiglio, and in that building is the family chapel. On the south side are two other buildings, now called the Tribunale and the Prefettura, built as palaces by Mastino and Alberto, but now used for civic purposes, the chief part having been adapted as a prison.

The Via Arche will take us to the ** tombs which stand close to the little Church of Sta. Maria Antica, which was the family burying-

place for the Scaligeri, and within whose walls they had worshipped for generations. Notice all around the tombs a fine railing of iron trelliswork, in which is conspicuous the Scala, or ladder, the family badge. It is all buckled together and is therefore not rigid, but can be moved by the hands and is extremely fine wrought-iron work. A small fee must be paid to enter the enclosure and look around at this singular assemblage of tombs. In the corner as we go in, on the left, is the double effigy of Mastino II., the ruler being represented on horseback on the summit of the pyramid, and recumbent in death below. Next to it are three tombs in a row, Can Grande II., Alboino I., and Bartolommeo. Then in the far corner is the splendid tomb of Can Signorio. Away to the right in the open courtyard is the tomb of Alberto, nearer the church that of Mastino I., then higher up Alberto II., also called Giovanni, and over the door of the church is the sarcophagus of Can Grande I. This last tomb is also a double one, like the one we first saw, but the sarcophagus rests upon huge figures of dogs from whom he had his strange sobriquet, and who are represented by the sculp-



TOMBS OF THE SCALIGERI, VERONA.

tor as supporting the shield on which are the ladders. Mark the dignity of the horseman on the right, high up on the apex, and also the beauty of the carving on the archway and cusps over the recumbent figure.

After you have noticed all the tombs of this great group of rulers buried in the midst of their people in the full sight of all who were to serve under their successors, return for a while to the tomb of Can Signorio over in the corner of the courtyard. It is one of the finest things that the fourteenth century produced in its later and more florid period, and was the work of Bonino da Campiglione, whose name can be read in the inscription above the two eastern columns, in which he records the fact that he was not only the designer of the stately pile, but also the sculptor who carved it. Notice upon the square pilasters, the figures of the warrior saints, St. Quirinus, St. Valentine, St. Martin, St. George, St. Sigismond, and St. Louis. Above them are the figures of the Virtues, — Faith, Prudence, Charity, Hope, Justice, and Fortitude, — while, above all, is the equestrian figure of the ruler himself, and

in the midst, recumbent upon his sarcophagus, appears the same man still in death.

Mark very specially the beauty of the iron railing that surrounds the whole, and upon which is to be seen in all directions the symbolic ladder. Having examined these tombs, walk down the Via Sottoria, which is by the side of the church, to the Church of Sta. Anastasia, which is close by, and stands by the river, and then, ere you enter it, stop and look up on the left, and over the entrance to a courtyard by the side of the church. There you will see the most perfect ** monument in Verona, the one which Ruskin, with pardonable enthusiasm, calls " the most perfect Gothic monument in the world — pure and lovely, my most beloved throughout all the length and breadth of Italy — chief as I think among all the sepulchral marbles of a land of mourning."

It is far older than the florid piece of work to which we have just been giving attention, as it belongs to 1320, and was erected to the memory of Guglielmo da Castelfranco, the friend and close adviser of Can Grande, and a generous helper in the decoration of the neighbouring church. It is severely plain in its de-

sign, but charming in its perfect truth and accuracy and in the balance and proportion of all its details. From the platform, which rests upon brackets supporting it on the summit of the wall, rise four fine columns of white marble surmounted with decorated heads, and beneath them is the red marble sarcophagus standing on the backs of two couchant lions, on the top of which is the recumbent effigy of the celebrated lawyer. Rising from these four columns, is the simple canopy, a Gothic arch richly cusped, on which is a pediment and pyramid all decorated slightly with carving in the most perfect taste. The structure of the whole erection is clearly revealed, and the four columns are steadied, as Ruskin points out, by bars of iron, which form a part of the original design, and are delicately wrought all along their surface with a charming running pattern. The great simplicity of the whole of this monument may not permit all its beauties to be revealed at once, but stand still, look it all over with your field-glasses, and tell me where it is possible to improve it in any respect, or where it is possible to remove an item from its decoration without spoiling the whole, and

then the more you gaze the more you will appreciate the subtle beauties of this most exquisite work. There are three other fine tombs of the same family within the little courtyard, but there is nothing in Italy which you will see that in its way will equal the beauty of this monument, which reveals the hand of an artist of the highest merit, albeit his name has perished and only his work remains.

THE CASTLE, VERONA.

CHAPTER XII.

THE CHURCHES OF VERONA

NOW, to begin the study of the churches of Verona and to understand their architecture, you must commence with the ** Church of San Zeno, which is situated at the opposite end of Verona to where you are now standing. The church is on the extreme edge of the city, and if you are pressed for time, you had better drive to it, as it will take quite half an hour to walk. But if you walk, then the better way is to go down the street opposite to Sta. Anastasia, which is the Corso Cavour, through the Borsari gate, on past the Castel Vecchio, and turn round by the river and follow its course, till you see the great campanile of the church before you, and then turn off to the left to it. The church is a twelfth-century one, and is in practically its original condition. The entrance doors are even older, and the bronze

reliefs, which are not beaten work but cast, are about the oldest things of their kind in the country. They are attributed to the ninth century, and represent in the very boldest and most archaic manner scenes from the Old Testament. There are forty-eight of them fixed to the massive doors, and they are interesting as the very beginnings of an art that was destined to have such a future. Now look up at the front, and you will see that the portal is richly sculptured with various scenes. The one over the door is said to represent the deputation sent to St. Zeno by the Emperor Gallienus, and all around are various scenes from Bible history, each explained by some short verses carved underneath it.

On the top of the door-posts are represented the twelve months, and on one of the side panels underneath the first set of scenes on the right is the well-known representation of the Emperor Theodoric riding headlong, as a wild huntsman, to the devil. The ingenious craftsman who is responsible for all this work in 1140 has left his name in the carvings, and we still read, "Salvet in eternum qui sculpsit ista Guglielmus," as in the bronze castings just

named we find the maker's name, Figarolo, recorded with the same prayer.

Now let us enter the church and we find a building so simple, so good, so mysterious, that we are at once attracted by its beauty. We step down into this splendid nave, and look up to the raised choir with its curious screen, along the front of which is a row of figures of the Twelve Apostles sculptured in the fourteenth century. In the centre is the wide flight of steps stretching down into the crypt, and on either side of it are the two smaller flights which lead up to the choir itself.

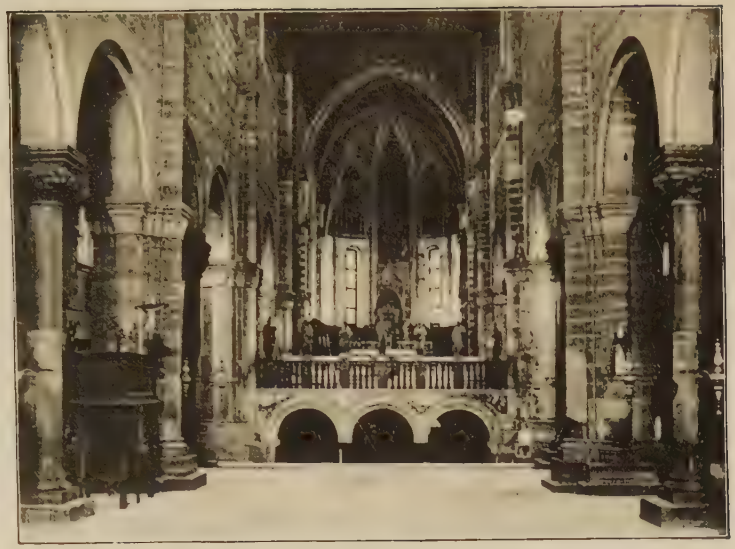
The chief object to be seen in the nave is the huge Coppa di San Zeno, an enormous cup of porphyry, measuring nearly fourteen feet across, which is said to have originally stood outside and to have been used for washing the feet of the pilgrims who came to the shrine. The local legend relates that the devil brought it as an offering to San Zeno, and, not obtaining his desire from the saint, attempted to carry it back, but was prevented from so doing by the orders of the bishop, and had to leave his treasure behind. It is a very beauti-

ful piece of porphyry, and is doubtless of great antiquity.

Notice the altar-piece by Torbido, a somewhat crowded arrangement with fat plump figures, on the first altar to the right, and then walk up the nave and descend into the crypt ere you go to the choir, as I want you to notice how curiously the columns which support its roof are carried right up through the roof on either side and form piers in the choir above. Many of the columns have remains of fresco upon them and are worth attention.

At the very end is the modern shrine of San Zeno, surrounded by a railing which was erected in the fourteenth century, and which, like the railing around the Scaliger tombs which you have just seen, is not rigid, but is buckled together quite loosely, so that it gives to the hand and can be shaken to and fro. It is most skilfully made and should be examined.

Ascending from the crypt we climb the steps and find ourselves in the choir. The statue of the patron saint in marble, on the right, is a very venerable one, going back to the ninth century, and having the special peculiarity that the saint, who was a fisherman, is so repre-



INTERIOR OF SAN ZENO, VERONA.

sented, and has a fish of silvered wood at the end of his rod. On the opposite side is a statue of St. Proculus, a piece of fourteenth-century work, and of about the same date are the quaint frescoes that can be seen over the arches of the choir and elsewhere. The fine picture that hangs to the right of the choir is an important work by Mantegna, depicting the Madonna and Child with angels and eight saints. The architectural work, the flowers, and the fruits are all most characteristic, and with the strangely complicated draperies clearly mark the work of Mantegna, amongst whose pictures this one holds a very important place. The predella pictures are copies. The carving on some of the capitals is worth notice, and was done by the same sculptor who left his name on his work in the crypt — Adamius.

This attractive old church is specially representative of the Middle Ages, and the more impressive as it is built of an arrangement of delightful yellow stone, brick, and marble, characteristic of the buildings of Verona, which is noticeable in almost every church in the city. Here we specially mark it, as we have not seen this method of building before.

The framework of the rose window and the quaint colonnade in the centre of the west front are, you will notice, of marble.

Pass now outside the church and turn down the little passage by the left into the cloisters, which are of remarkable beauty and were built in the twelfth century. Notice how curiously the twin columns that surround them are joined at the top and bottom by a short horizontal piece of marble. This was not attached, but was part of the original block of marble, and was carefully left by the carver of the columns, at a considerable increase of his labour, in order to show his skill and leave a quaint feature, which adds to the appearance of the united columns. In some cases this little attachment has been broken away, but it will be found in a great many places round the cloister.

On the side opposite to the entrance is a sort of room in the arcading, supported upon columns of different diameter and having at its ends columns of quite large size united, as are the others, by this same sort of tongue. This place originally held a large bowl or trough containing water at which the monks

could wash, and it seems likely that it was raised above the ground and perhaps approached by steps, as the columns denote the existence of some vessel of great weight that needed strength to support it. There are some fine tombs in this cloister, two close to one another in the southeast angle, having upon them the ladder, the crest of the Scaligeri, and containing the remains of certain important members of that family, one of whom was prior of the Convent of San Zeno. In this cloister is also a small chapel in which are some interesting remains of carved stonework from the neighbouring church.

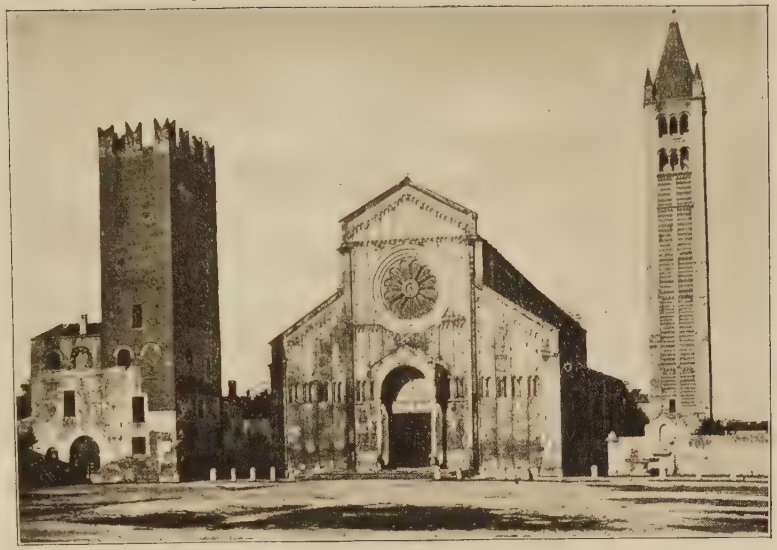
The adjoining campanile is one of the finest in Italy, a most stately tower, with a double gallery of arches near the top and surmounted by a spire with four corner turrets. It stands quite alone, in the manner of the Veronese campaniles, and gives great dignity to the church.

On the opposite side is a quaint brick tower, which was a part of the monastery that adjoined the church, but originally belonged to an important dwelling that tradition says was the palace of King Pepin, the son of Charle-

magne. It is crowned with the Ghibelline swallow-tailed battlements, which are to be seen all around Verona, and is said to have been the first building that had these ornaments and the one from which all the others derived them.

When we leave San Zeno, if we are to pursue our examination of the churches in anything like chronological order, we ought to go to the extreme other side of the city, cross the Adige, and visit San Stefano; or else if on that side of the river, we should see that venerable church first ere we come to San Zeno. But to walk or drive back and forth is not, under ordinary circumstances, a wise thing to do, and means the waste of a great deal of time; so as there is an interesting church near by and we shall not have occasion to come into this part of the city again, it will be well to go from San Zeno to San Bernardino before returning to the city.

If, therefore, we cross the piazza to the Via San Giuseppe, cross that street, and continue down the Via Lungo San Bernardino, we shall arrive in a very few minutes at this church. A small cloister in which is a door gives admit-



SAN ZENO, WITH CAMPANILE AND BRICK TOWER, VERONA.

tance into the church. If the cloister is closed, as is sometimes the case, ring the bell, and a monk will admit you and will open the church.

We have now left the venerable days behind, and are in a fifteenth-century building, of which the chief sight is the ** Capella Pellegrini, the work of the great Veronese architect, Sanmicheli. The custode will open it for us, and we can enter this lovely little circular chapel. It is rather a mental strain to so suddenly leave the solemn mysterious grandeur of San Zeno, and jump to the stern refined beauty of this classical building, but I think if you will sit down and look round the building you will not fail to admire it. It is considered to be one of the most beautiful examples that can be found of pure classical ornamentation, and although not absolutely perfect, as the purists in architecture will tell us, yet it is very nearly so, and contains much refinement of treatment with pediments, pilasters, mouldings, and cornices which are all of the Corinthian order of exquisite grace and delicacy. Notice the decreasing squares in the dome, all in such perfect proportion; the shells above the recesses; the spiral work on

the columns; and the well-planned entrance doorway and the cornice over it. Sanmicheli was one of the great men of Verona and an undoubted genius. He was mainly a military architect and, as I have already stated, was responsible for the later fortifications of the city. We shall also see his work in some of the palaces and bridges of the place; but he never executed anything finer or more characteristic of his great love of classical detail than this little chapel, square on the outside and circular within, upon which he bestowed the very best of his skill.

The chief of his work is in Verona, but some of his buildings are to be seen in Venice, a fine church in Orvieto, and fortifications as far afield as Corfu, Cyprus, and Crete.

There is nothing else that need detain us in this church unless we are particularly interested in the painting of the Brescian Morone, whose work we can see at the fourth and fifth chapels and near to the choir arch; but as we enter Verona we ought to notice the finest of the gates that Sanmicheli erected — the Porta Palio.

We can walk from San Bernardino by the

fortifications and come to this fine gate, an ingenious example of the combination of the beauty of Corinthian architecture with the needs of military fortification. We then go straight down the Via Porta Palio to the Castel Vecchio, a grand fourteenth-century fortress built by Can Grande II., of which the exterior only remains in original condition. There is no need for you to enter the building, as all the interior has been adapted to modern use, but you will do well to stay and admire the impressive exterior, "noble and picturesque," as it has been well called, and adorned with those great swallow-tailed battlements of which I have before spoken.

On our way back to Hotel Europa we shall pass several of the palaces that Sanmicheli designed for the great Veronese families. They are not now, as a rule, occupied by the families for whom they were built, and some of them are degraded into the position of stores, or cut up for small dwellings, but they retain their old names, and their fronts well illustrate the variety and skill of the great architect who designed them. Three of them are in the Corso Cavour: the Palazzo Bevilacqua, with

a row of busts over the windows and spiral columns between the windows over the balcony. This is on the right, and opposite to it is the Palazzo Canossa, with a row of statues on the roof; and almost next, the Palazzo Portalupi, which is a good example of Ionic design.

I want now to take you over the river to see the little * Church of San Stefano, which, as the original cathedral, ought to be seen before we enter the present cathedral, and which in some ways might have been our starting-point in our survey of the churches of Verona. We cross the Ponte Pietra, — the same bridge we crossed on our way to the Roman theatre, — but turn in the opposite direction to the theatre — that is, to the left — and in a minute are in front of the church. It is sure to be locked, as few persons visit it, but a boy will fetch the old woman who has the key.

The appearance of the church will recall San Zeno, but it is plainer and more archaic. The crypt is said to date back to the eighth century, and the church was certainly founded over an older one in the eleventh century, and part of the architecture is of that date. The

round arches in the crypt reveal their great age, and the curious frescoes that adorn them belong evidently to the period before the twelfth century.

The feature of the church is, however, the choir, which will be found of quite unusual construction, and containing the throne for the bishop. Beyond the choir is yet another older choir, forming part of the original church, and also decorated with frescoes. More than twenty of the bishops of Verona lie buried in this church, and from an architectural point of view it will be found to be not only one of the most interesting, but certainly one of the most puzzling in its complication of choirs.

Perhaps, as we are close to it, we may as well walk on and see San Giorgio in Braida, a church which stands close to the Porta San Giorgio, and which is again the work of Sanmicheli. The Church of San Giorgio is a good example of his florid style, not nearly so fine as the Capella Pellegrini and not nearly so pure in style, but very effective.

There are some good pictures in the church. The Tintoretto over the door cannot be seen,

as it is hung too high and the light is impossible; but the altar-piece is a fine work of Paolo Veronese, very decorative and effective. It is not, however, *entirely* the work of the master, but was finished by his pupils, and is therefore very unequal in its merit. There is a beautiful Moretto to be seen over the fifth altar to the left, and the work of his rival Romanino, which has been divided into two parts, near the organ, representing the Martyrdom of St. George. The great Veronese artist, who began as a miniaturist, Girolamo da Libri, can also be studied in the church. At the fourth altar on the left and over the fourth to the right, is an important work by one of his pupils, Brusasorci.

In the Girolamo da Libri the three angel faces are of exquisite beauty; two of them are singing, and the third is playing on a lute.

Now we will return over the Ponte Pietra, or over the Ponte Garibaldi; by either bridge we reach in five minutes the Duomo.

It will at once remind us of San Zeno, and very much of it belongs to the same date as that church, notably the porch at which we

make our first stop. There are the same two sets of columns resting upon the backs of mystic animals — in this case griffins; and over the entrance and around are reliefs similar to those in San Zeno, but not so fine or so interesting. On the porch appear the two strange figures of the warrior guards of Charlemagne, well known in story and legend as the Paladins Roland and Oliver, the one armed with a sword and the other with a mace. These were carved, so the inscription states, in 1135.

The feature of the interior is the curved marble screen, with its stately colonnade surmounted with a splendid crucifix in bronze, by Gian Battista da Verona. The marble screen was designed, as no doubt you will have realized, by Sanmicheli, and is a charming example of his refined work. On the right of it is the tomb of St. Agatha, a Gothic monument dated 1350, which in the sixteenth century was enclosed in a lovely Renaissance framework.

There are some pictures which are worthy of notice. An Adoration of the Kings, by Liberale da Verona, on the second altar to

the right; and on the first to the left, a celebrated Assumption, by Titian, which was considered worthy to be carried off in the beginning of the century to Paris, and was later on restored to the church.

The most important thing in this cathedral, after the delightful classical screen, is the font, and that occupies a separate building attached to the main one. There is a passage leading to it on the left of the choir, and the custodian will take you into what is termed the Church of San Giovanni in Fonte, where will be found the enormous ** font, a huge block of reddish-yellow Verona marble, covered on the exterior with delightful Lombard twelfth-century reliefs depicting the early life of Our Lord. It will be well to walk round this font and carefully examine all the reliefs upon it, commencing with the Annunciation and completing the series with the Baptism, as they abound in quaint humour, and tell their stories in a charmingly naïve manner. In the centre of the huge font, evidently intended for the immersion of a considerable number of persons, is a smaller quatrefoil-shaped enclosure, also of marble, in which the

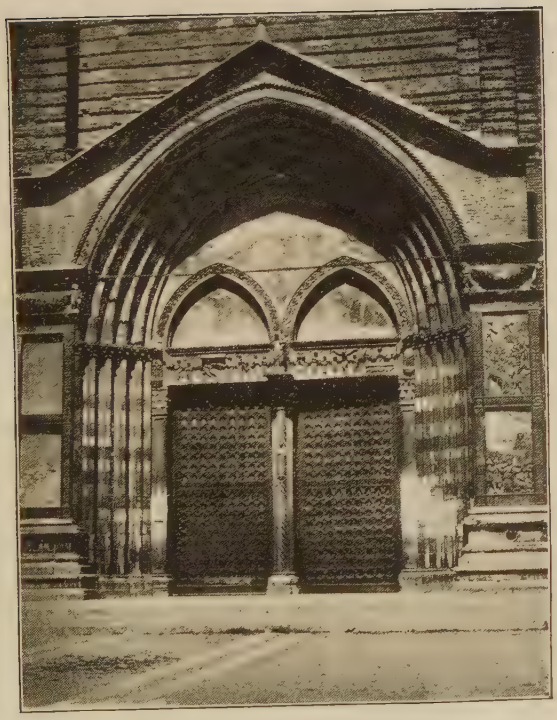
officiating priest stands and which he enters, as the attendant will most graphically describe to you, by a set of steps and a movable platform which extends over the larger font. There is a *chapel* to the right in this church which is covered with rich fresco-work, and is worth mention.

Now come outside and look at the cloisters which, like those we have already seen, are composed of columns in pairs, but not arranged quite as those at San Zeno are, as in this case the bases and capitals of each pair of columns are united. Each pair is, however, cut out of a single piece of marble; and on one side of the cloister the beautiful arcading is double. Notice also, ere you leave the place, the remains of a fine mosaic pavement which has been discovered. It is, of course, Roman work, but whether it belonged to some thermæ or to a temple cannot yet be determined.

Now for Santa Anastasia, which we passed by before we went to San Zeno, and which we must now visit. Go round the Duomo by the Church of the Font, and pass the Archbishop's Palace, entering the front court of that

palace for a moment in order that we may see the rear part of the Duomo and San Giovanni in Fonte, which look remarkably picturesque from that garden. In the Archbishop's Chapel there are some pictures by Liberale, but I have never been fortunate enough to see them, as on each of the occasions on which I have been at the place the chapel has been in use for service, and, as it is small, I have preferred not to go in to see the pictures. You may be more fortunate than I have been, and if so I shall be glad to hear your opinion as to these works. In some ways Liberale is the most interesting artist in the school of Verona, and we shall remember his picture of St. Sebastian in the Brera, in which the background is a scene in Venice, with its palaces and canals, and in which the people take so keen an interest in the spectacle. Follow the Via del Duomo and it will bring us right to the church.

The * main doorway is of extreme loveliness, and the brickwork of all the exterior is of special beauty, the mouldings worked in brick, and the rich decoration on the façade in the same material, making the church no-



MAIN DOORWAY OF SANTA ANASTASIA, VERONA.

table even in this city of fine brick and marble churches. The interior is notable for its scheme of decoration, much of which, especially about the vaulting, is contemporary with the building. Probably at one time it was *entirely* covered with fresco decoration, sufficient of which still remains to give a fine effect, and to suggest how superb must have been the original appearance. Note the curious fact that no gold is used in this interior decoration. Another important feature of this church is to be noticed at the *second and third chapels* on the right, which will be found surrounded by very rich carving in stone and marble. The designs of these arches which frame in the altars are splendid, and include creatures, such as lizards, frogs, tortoises, birds, and flies, all set in the midst of fine flowing arabesque work, and sculptured in the most perfect manner, so deeply undercut as to stand out in quite wonderful relief.

As you enter you will not fail to be attracted by the grotesque humpbacked figures that bear the holy-water stoups, one of which, that on the right, was carved by Alessandro Rossi, father of the humpbacked (Gobbino)

painter, and the other by the father of Paolo Veronese — Gabriele Caliari.

In the *second chapel* on the right are some very early frescoes by that interesting Veronese artist, Altichieri, representing Knights of the Cavalli family kneeling before the Virgin, in which the horse (Cavallo) stands as a sort of rebus on the family name; but as we shall see more of this artist's work at Padua, I will defer any comments upon him until we reach that place.

The terra-cotta reliefs in this church merit attention.

The *fifth altar* on the *right,* the one facing down the church, contains a curious coloured piece of terra-cotta, representing the Entombment, in which the anguish of the faces is particularly well presented. In this same chapel there is a good piece of quaint ironwork in the form of a lamp.

Other terra-cotta reliefs are to be found in the Capella Pellegrini on the left, and are fifteenth-century work depicting the life of Our Lord.

Of the pictures in this church, the most noteworthy is the * fresco by Pisanello which

is over the arch of this Capella Pellegrini, and which is unfortunately not in good condition and too high up to be properly seen and appreciated, but as a good work of the great medallist, whose influence was so important and so far reaching, it deserves attention.

In the right transept is a fine work by Girolamo dei Libri, representing the Virgin with St. Thomas Aquinas and St. Augustine, a Dominican friar, and the two donors of the picture. It is a very architectural work with pointed arches, and the painting of the marble mosaic and wreaths is very characteristic of the master at the middle of his career. In the fourth chapel on the left is a Descent of the Holy Ghost, by Giolfino, a dark, rich, noble work; and on the second, on the left, is another picture by the same painter of St. George and St. Erasmus, somewhat cold and stiff. Notice the donor of the work peeping over the altar. Mark the delightful pavement in this church of red, white, and gray marble, and the great variety of its designs and patterns.

CHAPTER XIII.

THE ART OF VERONA

IT may be well perhaps, on leaving Sta. Anastasia, to go to the ** Picture Gallery instead of continuing the round of the churches, as we have already seen certain important pictures in the churches that we have visited; and as we possibly have not any very clear idea as to the school of Verona and its chief men, a visit to the little Pinacoteca will enable us to arrange our ideas in clearer form and to study the characteristic features of each artist.

To reach it, we pass over the Ponte Navi, which is the bridge over which the tram-line goes; and, in fact, the tram will take us to the very door of the Palazzo Pompei in which is the collection of pictures. It is just the other side of the river, a minute's walk to the right after crossing the bridge. The palace

is a good building built by Sanmicheli and bequeathed by its last owner, Count Pompei, to the city as a picture-gallery. The lower part of the building is what is termed rustic-work, and is plain, rough squared stonework, which, by its simplicity, affords a pleasing foundation for the elaborate Doric work which is over it.

Before we enter the gallery it will be well if I give you a short note on the Veronese painters. I need not refer to the very earliest men, the painters in fresco, whose archaic works we have seen in the crypt of San Zeno and in San Stefano, but will begin with the work of the second half of the fourteenth century in which first we see the influence of Giotto in the paintings of Altichieri and Avanzi or Avanzo. We have just seen frescoes by Altichieri, and, as I have already stated, we shall find more and better work by him in Padua. It is not easy to distinguish the work of the two artists, as they were together in almost every important scheme of decoration, and their characteristics have not yet received the close attention at the hand of an expert which would enable the part that

each friend took in the fresco to be determined. They were, of course, influenced or inspired by Giotto, whose work was in their time the subject of much attention, and whose frescoes in the Arena chapel they must have closely studied. But, as Layard points out, they must not be taken as followers or pupils of Giotto, as they preserved their Veronese character in the deeper, fuller colouring, brighter in tone and more sparkling than Giotto's, and in the more solid forms that they depicted, less idealized than those of Giotto and with more roundness and bulk. In their hands dramatic energy began to be first clearly seen in fresco, and marked individuality in each figure to be apparent. With them must be mentioned one Martino, who did some noteworthy frescoes, which are in the gallery which we shall see presently, and then we come to Pisano, or Pisanello.

His chief work in Verona I have just mentioned, and we shall again see his fresco-work in San Fermo with his signature, but he is specially known for his skill as a medallist, and his wonderful painting of portraits. From him the idea of portraits in fine profile was cer-

tainly derived, and it can be traced in his followers. Labouring with him in Venice was Gentile da Fabriano, whose work we mentioned in the Brera, and whose love of relief work in his pictures, glorious combination of colours, and passionate fondness for gold and brilliance and glow so clearly distinguish him. Both he and Pisanello were fond of introducing birds and other creatures into their works, and this habit they handed down to their successors.

Following him in the regular series of painters that worked in Verona, we come to a man named Domenico Morone, whose son, Francesco, was much more noted, and whose work we shall see in the gallery, and to much greater advantage in the Church of Sta. Maria in Organo, to which I will take you later. He is a delicate and graceful painter, and his colouring is strong and full in power, while his ideas of well-balanced composition are notable. We shall see presently a charming composition of his, a Madonna and Saints in fresco, delightfully grouped, now in the gallery (560), but at one time on a house near the bridge which we have just crossed.

Then we come to Liberale, who was educated as a miniaturist, and who never lost his love of fine detail and his power of representing it. In the gallery we shall see some of his work in this way, and many fine paintings by him in oil. Bonsignori was his pupil, and inherited from him the love of architectural details that distinguished the master, together with a force and strength that is his own.

Giolfino, at whose picture of St. George and St. Erasmus we have just been looking, was also a pupil or a follower of Liberale. He is a very unequal painter, and at times, as in this very work, part of the picture is done with energy, excellently drawn and powerfully coloured, and part of it is stiff and formal. As a rule his shadows are too dense, and so his pictures lack attractiveness.

Another man who can only be studied in Verona is Caroto, whose masterpiece we shall presently see in San Fermo. He is a remarkable master, very rich in colouring, powerful in drawing, and curiously partaking of the Leonardo style in his work. There are portions of his fresco-work yet to be seen in the streets of Verona, especially near to the

Church of St. Thomas of Canterbury, and he can be well studied in the Church of St. Eufemia.

The most poetical of all the Veronese school is Girolamo dei Libri, who, like Liberale, was educated as a miniaturist, and derived his sobriquet from the books which he decorated. He is really a fascinating man, and his pictures are laden with the delights of the earth, — fruit, flowers, music, and landscape of rare beauty. He can be well appreciated in the gallery at whose doors we are still standing.

His contemporary was Cavazzola, whose real name was Paolo Moranda, a very earnest, strenuous painter, who moved away from the realistic attitude of his predecessors, and began that method of full decoration, great style, and powerful colouring that was characteristic of Paolo Veronese and so of the Venetian school. Cavazzola was a very brilliant colourist, but his colouring did not assist the emotion of his pictures, and when at times he rouses a deep pathos and a tender sympathy by his compositions so well conceived and so ably drawn, it is his colouring that is not equal to the occa-

sion and prevents the picture being a complete success.

Torbido is still more Venetian, partaking of the character of Giorgione, and probably studying under him in Venice. He is closely connected in art with Liberale, under whom it is supposed he had his first instruction, but he is a worker of peculiar interest and deserves to be better understood and appreciated. His works have had the high distinction of being confused with those of the most poetic of all painters, Giorgione, and even now there is some doubt as to a portrait we shall see in the gallery in Padua which has been attributed to each master in turn.

Lastly we come to Brusasorci, another pupil of Liberale, and one whose influence on Veronese can be seen. He was an artist who loved full flowing wine-like colour and great showiness. Then at the end is Farinato, who is a late man, dry and somewhat uninteresting, delighting in big pictures, dull colouring, and deep shadows. Paolo Veronese, I need only name, as he really belongs to the Venetian school. After therefore this long digression, we will see what we can learn from the masters

of whose works we have been speaking. We shall find in this gallery several notable works that do not belong to the school of Verona at all, but are of sufficient importance to be noticed, and so I will point out the chief pictures that deserve attention. There is no catalogue of the gallery that can be purchased, only hand screens in each room.

Room I. contains only two important pictures:

34. An early Perugino, one of the earliest works known by this master, and representing a Madonna and Child with St. John and two angels. A part of this work is by a pupil, but the central portion is marked by the spirit of the master.

32. Madonna and Child and St. John, by Titian; also an early work.

Room II. has several pictures of interest.

155. Madonna and Child with two saints, by Francia; a delightful work by this charming Bolognese master, signed.

86. Presentation in the Temple, by Giovanni Bellini; a very charming work, signed.

93 (under it). Adoration of the Magi, by Perugino; a late work.

88. Holy Family, by Andrea del Sarto; much cleaned.

97. A Portrait of a Man in black, by Antonio Moro; a splendid representation, truthful and powerful.

120. Madonna and Child with St. Joseph, by Perugino.

121. An Annunciation, by Garofalo; a gay, bright picture by this delightful Ferrarese artist.

150. The Death of a Saint, by Lo Spagna, the pupil of Perugino and the painter of the Sposalizio at Caen.

117 (over the door). A Pietà, by Montagna; worth attention.

There is nothing in Room III. that need detain you.

In Room IV. it is well to notice the following:

240. Madonna and Child Sleeping, by Giolfino; cold, hard, but full of expression.

250. Christ Washing the Feet of His Disciples, by Bonifacio; good picture, fine colouring, but no reverence at all in it, just a fine piece of decoration.

252. Madonna and Child with St. Sebastian and St. Roch.

253. Baptism of Christ. Both of these works by Girolamo dei Libri.

238. St. Anthony, by Brusasorci.

Room V. is the really important room for you to see.

There are two works by Cavazzola in this room, from which you will be able to get a good idea of his power, and of the decorative value of his work.

The most remarkable of all is perhaps 335, a Madonna and Child with St. Francis and St. Dominic, and below SS. Elizabeth, Bonaventura, Louis, Ivo, King Louis, and Elzearius, together with the Contessa de Sacco, the donor of the picture. The movement in this work is rather awkward and the grouping formal, but the work is a fine and impressive one without doubt.

Near by is a wonderful series of works, 292, 3, 4, 5, representations of saints; 298, the Scene of the Doubt of St. Thomas; 303, the Flagellation of Christ; 305, the Washing of the Feet; and 308, the Crowning with Thorns — all highly decorative works, well

drawn, powerfully conceived, and not lacking either in expression or pathos. Critical investigation may discover that the forms lack muscle, that the draperies are hard, and the movements are formal, but the pictures show an important master at his best, and illustrate his methods and his power.

339 is a delightful Girolamo dei Libri, a Virgin and Child with St. Joseph and the angel Raphael and the youthful Tobit, of rich Venetian style of colouring and splendid accessories. This is a signed work.

333 is by the same master, Madonna and Child with St. Andrew and St. Peter, and showing the Baptism in the distance, and under it is 334, a splendid Cima of Madonna and Child with two saints, full of the delicate refinement that marks the best work of that artist.

Over the door is a good Caroto (343), rich and lovely. It depicts the Three Archangels with Tobit, and is a signed and important work.

Two other Carotos are in this same room — 325, Madonna and Child, and 300, the Washing of the Feet — and in these his Lom

bard style can be seen and the curious affinity that he has with such men as Luini and Solario.

A fine Moretto portrait, 287, must not be overlooked, as it is a really good work, and a signed and dated one; nor must 296 be forgotten, as in this Madonna and Child with two saints Torbido is thoroughly Venetian.

Having looked at these pictures we turn our attention to what hangs opposite to them, the fragments of miniatures from service-books executed by the two great Veronese artists, who trained themselves by this work. Very lovely we shall find some of this miniature work to be, and full of interest bearing upon the later productions of these two men, Liberale and Libri.

The chief picture in Room VI. is the 351, a very fine work by Carlo Crivelli, representing the Madonna and Child with angels, and signed by the artist. The hair of the Madonna has been restored, otherwise the picture is in good condition. 392 and 394, the Deposition and the Bearing of the Cross, are by Cavazzola, and are the finest works by the master in the gallery. They were painted in 1517,

as shown by the inscription, and are full of dignity and pathos, but are not aided in their expression by their colouring.

365 is a Crucifixion, by Jacopo Bellini, a solitary, grand work; and 376 (Resurrection) is attributed to Squarcione, and is certainly of his school, and may conceivably have some of his own work in it. There are two very curious early anconas in this room that should be marked. 355 is by an unknown man called Turone, signed with his name and dated 1360, and will therefore take a place at the very beginning of Veronese art. The other one is equally early, and is signed Stefano da Zevio, and dated 1363 (374), and these two pictures are evidence of the existence, at a very early date, of a school of painting in the city from which descended the men whose paintings we have been examining.

In the remaining rooms of the gallery you need not stay, as the pictures are not worthy of your consideration after these greater ones which we have studied, and most of them are by later or insignificant men.

In Room XII. there are frescoes, some by Paolo Veronese important to a close student

of his art, and a delightful one, by Foppa, of an angel; also the fine Morone fresco (560) of which I have spoken, and frescoes by Caroto, Martino, and Giolfino; but beyond these, you may pass Rooms VII. to XIII. and leave the gallery.

CHAPTER XIV.

OTHER CHURCHES, THE PIAZZA, AND A GARDEN

SAN FERMO, one of the finest brick churches in Italy, is built in the Veronese fashion of alternate rows of brick and marble. Outside is a fine tomb of the regular Verona style under a canopy, and attached to the side of the church on the left of the entrance. It is to the memory of Fracastoro, the chief physician to Can Grande, and a man who was held in high repute, and who in his own special science was far in advance of his associates. The door by which we enter is the one at the left of the church, as the chief central door (close to the tomb) is but seldom opened. The interior is remarkable, as there are no aisles, and the roof, which will not fail to attract attention, is of great beauty. It is made of larch, and finely decorated, producing an excellent effect.

The chief treasure which the church contains is unfortunately far from being complete, but is in a chapel opening out from the north side. It is the tomb erected by Giulio and Raimondo delle Torre to the memory of their father Girolamo and their brother Antonio. The father and son were both of them leading physicians at Padua, and taught in the university, and the monument is by Riccio, a Paduan architect. It is of marble, and has upon it some very grand bronze ornaments, but the best of these works were carried off to Paris, and still remain in the Louvre, and are replaced on the tomb by copies. What there is, however, of the original is of great beauty and refinement, and demands careful attention.

Having looked at this, let me take you into the Chapel of the Sacrament, which is a large one on the left, and which contains the masterpiece by Caroto which I have already mentioned. It is signed and dated 1528, and is by far the best work that this very unequal artist ever did, and is of glorious rich colouring. It depicts the Madonna and Child with St. Anna, and below are four saints, St. John, St. Peter, St. Roch, and St. Sebastian. The

pulpit is worth attention, as the canopy is the work of an important artist, Barnabò da Modena, who lived and died in Verona, and whose tomb is close to his pulpit in the fourth chapel on the right, with a recumbent figure upon it. He is said to have carved the tomb during his lifetime, and placed it in the church in the place that had been allotted to him for a burial-place.

There is a fine work by Domenico Morone, near the choir, of three saints, and there is a work by Torbido, in his pre-Venetian style, in the third chapel on the right, but the chief sights in this church are the building itself, the Caroto, and the splendid tomb.

Cross again the Ponte Navi, but turn in the opposite direction to the picture-gallery, and go to the left, along the Via Scrimiari and the Via Seminario to the Church of Sta. Maria in Organo, and at once ask for the sacristy. As we enter it, we shall see a lovely painting by Girolamo dei Libri, a Virgin and Child with St. Catherine and St. Stephen, a sunny picture full of delightful work. The architecture, the leaves, the fruit, the effect of sunlight, all render this altar-piece, which has

unfortunately been injured by cutting, one of the most charming pictures by Libri to be seen in Verona, and if you look well at it you will get an idea of his fascination that will help you to understand him and appreciate the beauty of his work.

Now turn into the ** Sacristy and here you will find the best examples of Francesco Morone, and a most charming room. All along the wall are half-length figures of Olivetan monks in their delightful white habits, recalling the famous series painted at Monte Oliveto by Sodoma, and in the lunettes are portraits of the Popes who sprang from that Order. The decorative effect of all this is quite lovely, but the finest piece is to be seen far up in the corner, half-hidden by the cupboard. It is a portrait of the clever monk who did the intarsia work in this church, Fra Giovanni, who died in 1520, and who was one of the greatest masters of this method of working that Italy ever produced. The inlaid work in this sacristy, and also in the choir, is all his doing, and very remarkable it is. Go carefully round both series of panels and mark them well. You will notice how important they are from an-

other point of view, as they represent scenes in the city that have long since altered, and scenes in Rome; and are therefore permanent records of matters of fact. When the great flood overtook Verona in 1882 these fine pieces of woodwork were in the greatest danger, and were in fact at one time entirely covered by the torrent, but were rescued as very precious treasures, and carefully cleaned from the mud and water, so we are still able to appreciate their beauty. Notice also the crisp carving near the intarsia panels, which is also the work of the same monk. Do not hurry away from these panels, as they are as fine of their kind as you will ever see. Among the views you will notice the Arena, the Castel San Pietro, the various houses of the Order near by and at Siena, both interior and exterior views, the Porta Borsari, the Castel Vecchio, and the streets of Verona, showing even the floods that have always been one of the chief troubles of the city.

Having studied all this work to your heart's content, then turn attention to some of the other treasures in the church. There is a splendid candelabrum in the choir of the

monks, carved out of walnut wood by another monk, one Fra Giacomo, who spent the spare time of his life in doing this splendid work. It is well worth attention. In the third chapel is another painting, by Francesco Morone, representing the Madonna and Child, with St. Augustine and St. Martin, signed and dated 1503, and in the right transept is a good example of the pictures of Guercino of St. Francesca Romana, not as unpleasant as that artist's pictures so often are. The choir is painted by Farinato, and by Brusasorci; the painting by the latter is worth your notice, but that of Farinato lacks expression and interest. As you leave the church, notice the campanile which was erected from the design of the same clever monk who did the admirable intarsia work inside.

Now I want to give you a pleasure of quite a different kind. We will leave churches and pictures for awhile and see nature. From this church go along the Via Giardino, stop at the * Palazzo Giusti, and crossing the entrance court, ring the bell at the gate for the gardener. You will at once be admitted into the garden, which by the great kindness of the

owners the public are allowed to visit, but which very few persons see, as the privilege is not generally known. You will find before you a magnificent avenue of tall cypresses, and on either side beds of flowers of glowing colour. Pass up the avenue by the little paddock in which are some charming tame deer and gazelles, and continue up the ascent until you come to a staircase in a sort of summer-house. Ascend this and you will find yourself on a higher level yet of the garden. Continue to ascend and you will eventually reach another summer-house, which also you can ascend if you like, but if you have done enough climbing, sit down and rest, and look out over the incomparably lovely scene before you. Hardly any city is more lovely in its situation than Verona, and from this garden you look all over the place. You mark the Adige, source of life and also source of danger to the Veronese, winding its way in and out of the city. You see the rear view of San Fermo, stately in its deep red brickwork, and you gaze right out to where the lovely Campanile of San Zeno points toward the sky. You can see the Duomo and St. Anastasia and many other of

the churches, but you cannot hear a sound. Around you are the trees, and above you is a glorious blue sky, and, believe me, you are gazing upon one of the fairest views that you will see in your travels, even finer — because more varied and richer in colour — than the view over Rome from the Pincian Hill. You are welcome to stay as long in these gardens as you may please, and if you have brought any lunch with you, can eat it as you sit on the high terrace close to the wall of the top summer-house, and then, with your field-glasses, you can sweep the horizon, finding every moment some new sight upon which to feast your eyes.

Sit for a moment and think over the sights we have seen. We have commenced with Roman times, and have seen the Arena, the Theatre, and some mosaic pavements; then we have moved on to the Gothic times and the period of Theodoric, not forgetting that period of Gallienus which is very much later than the time of the early Roman buildings; and from the Gothic times we have come to the eighth and eleventh centuries in San Stefano and then to the twelfth in San Zeno. We have

noticed Lombard work in the reliefs that we have seen in the porches, on the huge font, and inside some of the churches; and then we have seen the thirteenth-century work in the building of St. Anastasia and many of the palaces. A little later on we have seen San Fermo, and then the series of tombs which grew richer and richer as the Renaissance came on; from the exquisite simplicity of the plain sarcophagi came the Gothic refinement of the Castelbarco tomb, followed by the florid Can Signorio tomb. In the fifteenth century, during the Venetian domination, we have seen the work of Pisanello and his successors, and then, as the Renaissance opened, we have seen its influence in the successive artists of the Veronese school, in the workers in intarsia, in the architects, leading on up to Sanmicheli; in its painters in miniature and in its carvers in wood and stone. We have followed the art of Verona from the early frescoes in San Zeno down to the dry and uninteresting work of Farinato, who died in 1606. And now let us descend from our elevation and go and spend a time in the famous Piazza dell' Erbe, which, more than any other part of Verona, reflects

its grandeur, and shows the moving life of the city as it now is.

We leave the garden reluctantly, as it is so lovely, and, giving the fair custodian a trifle as we go out, pass again into the busy city. If we have time, we can visit the Church of San Nazaro e Celso close by, and see a lovely work by Bonsignori, a rich Montegna, some interesting works by Farinato, and the earliest fresco-work in Italy after the period of the Roman catacombs. On our way back to the hotel we can look at the Church of St. Thomas of Canterbury, and see the tomb of Sanmicheli, and some paintings by Brusasorci, and notice the curious frescoes on the houses near by. We can see some lovely tombs outside the Church of SS. Apostoli, close to the house where Giolfino lived, which is still covered with the remains of fresco-work (near the Porta Borsari). In Santa Eufemia we can see another superb tomb, fine even in this city of grand tombs, and supported on great carved brackets, and a very curious early fresco by Stefano da Zevio; and we can see two more fine tombs in the Church of Santa Maria della Scala, a

little church in the Via Scala, with a delightful portico.

None of these sights are *needful* to see, although all are well worth seeing, but the ** Piazza dell' Erbe *must* be seen. I would recommend you to go early in the morning, when the market is in full swing, as then the gaily coloured umbrellas are all up over the stalls with which the piazza is filled, and the place is much more picturesque than in the afternoon, when it is cleared up, and the gossiping old women with their fruit and vegetables and animals are all gone; but whenever you see it and at any hour of the day it is charming. It was the Forum in Roman times; it became the centre of the city in the Scaliger period, and from it the laws were promulgated. In the time of the Venetian domination it again took high place, and from it were the decrees of the great Republic announced; and even now all the life of Verona centres around this piazza. Notice the fountain in the midst, which was originally erected by a Lombard king, it is said, in the tenth century, but was enlarged, beautified, and furnished with a better supply of water by Can Signorio in 1370.

Mark the little open Berlina in the very centre where the Scaligeri took the oaths before their people, where the laws were promulgated, and where sentences were pronounced; and then, farther on, see the tall column of red marble on which is the lion of St. Mark, the symbol of the power of the great Republic. When the rule of Venice over Verona ceased, the lion was gladly overthrown, but it has since been replaced, as now it is only a symbol of a memory, and does not stand for the sign of a great power.

All around the piazza are fine buildings. On one side is the Casa dei Mercanti with its arcade, which was built by Alberto I. in the year of his death, and was opposite to his own residence. At the end of the piazza is the Palazzo Maffei (or Tresa), which has a very curious and well-designed circular staircase, which you can see if you walk into the court-yard, and at the corner is the Palazzo dell Ragione, now used as a court-house. Turn down by this palace along the Via Costa and you will be in the next piazza, Piazza dei Signori, looking once more at the palaces of the Scaligeri, now called the Tribunale and the Prefettura,

which are on its south side. Opposite to them is the Loggia or Old Town Hall, which was erected from the designs of another clever monk, one Fra Giocondo, and is one of the loveliest buildings in Italy, very rich in fine detail. The effigy of the monk can be seen on the left corner pillar. He was an excellent architect, and designed many buildings in Verona, and even went as far as France, besides working in Venice and Rome. His sculptured decorations are always rich and graceful. You will mark the Annunciation in bronze over the portal, a good work by Girolamo da Campagna, and then up above it you will see the statues of the famous men connected with the city, Pliny, Catullus, and others. The fine tower opposite will attract attention, and the splendid staircase leading to it, and close by the Scaligeri Palace is a delightful courtyard that is worth seeing.

You will notice that I have said nothing as to the tomb of Juliet, and it is because that which is now shown as the tomb is a shocking fraud. There is not even a house that can with any certainty be called the residence of either family, whether Montague or Capulet.

CHAPTER XV.

GIOTTO IN PADUA

THE work of Giotto in the little Arena Chapel at one end of the town, and the cult of St. Anthony of Padua in the great Church of Il Santo at the other end form the chief attractions to this little city, and render it so interesting to the art student, the ecclesiologist, the architect, and the antiquary. They overshadow all other attractions in the place, but they do not complete the list of all that is noteworthy in Padua, and this we shall soon ascertain for ourselves as we move about its quaint and curious streets.

It is strange that, although the city bears the name of Padova la Dotta and is of the greatest antiquity, yet of its earlier history we

can scarcely find any trace remaining, and we have from existing remains to begin our investigations, not with the Roman period of its life, but with the thirteenth and fourteenth centuries. Its origin is attributed by Virgil to Antenor, mythical king of Troy and brother of Priam, and you may perhaps be recommended by some guide to go and see what is termed the tomb of this gentleman; but as it is very doubtful as to whether he had an existence at all, and the tomb that bears his name is quite as late in date as the ninth or tenth century, I do not recommend you to visit it.

There is no doubt that Padua in the time of the early Cæsars was a most important and a very wealthy place, but its wealth excited the cupidity of its enemies, and it was repeatedly attacked and overthrown by the Goths and other barbarians. To their destructive power we owe it that Padua contains no monuments of its Roman age that are of importance. You will find some few things in the museum when we reach it, but there is nothing of supreme importance such as we have seen in Milan or Verona. In the twelfth and thirteenth centuries, however, it took a position that we can ap-

preciate by many evidences, but although in the strictest chronological order we ought to begin our work in Padua by the Palazzo della Ragione, which is the chief of its buildings and was begun in the twelfth century, yet so all-important in the history of the place are the frescoes in the Arena Chapel, and so closely are they connected with the history of this Palazzo della Ragione, that I suggest we commence with them, and on leaving our hotel turn to the left and find this little shrine of the art of Giotto.

The Chapel of the Madonna dell' Arena stands close to the Church of the Eremitani near to the centre of the city, and within three minutes' walk of either of the chief hotels. It is situate in an oval garden, which still preserves the outlines and site of the ancient Roman arena, and it was erected in 1303. There was, in all probability, an earlier church than this one upon the site, and Ruskin tells us that the place had been used for mystery plays connected with the festival of the Annunciation before this church was erected.

Its founder was one Enrico Scrovegno, the wealthy son of an avaricious father, Rinaldo,

whose evil life and cruel usury caused him to be selected by Dante for mention in the "Inferno," in the seventh circle of which he placed him. Rinaldo was clearly a man of very bad character, and Dante speaks of him in language of withering scorn; but his son, probably desiring to efface the memory of his father's unhappy life and also to atone for his sins, erected close to the fortress which he had built in the Arena garden this charming little chapel, and sent for Giotto to decorate it for him. It is said that he was assisted in his enterprise by a religious Order called the Cavaliers of Mary, of which Order he is supposed to have been a member, and which was established to protect the dignity of the Virgin against the attacks of heretics. In all probability, as Lord Lindsay was the first to suggest, the chapel was built for the use of this Order, and in it were its ceremonies conducted, and hence the reason for the subjects that Giotto was given for his series of frescoes. Giotto came in to decorate the chapel in 1306, but whence he came or how Scrovegno knew of his work, we cannot tell.

I must not in this place go into a lengthy

statement as to the history of this great master who revolutionized art; but a few words will not be out of place on the change which he wrought. Ruskin, whom it is quite impossible to overlook when Giotto is to be considered, and to whom every student of art is deeply indebted for his able studies of this place and its frescoes, states that the three innovations of Giotto consisted in "the introduction (A) of gayer or lighter colours; (B) of broader masses; and (C) of more careful imitation of nature than existed in the works of his predecessors."

As to the first, he draws attention to the depth of the colours in the Byzantine paintings, in mosaics, and in manuscripts, and the contrast that Giotto's work affords to all of them. As to the second, he notes how the broad masses of colour in the draperies of Giotto's work contrast with the minute, almost niggling style of those who preceded him; and as to the third point, the study of nature, which is "the great strength of Giotto," he states that he introduced the "gestures of living men, the incidents of every-day life, and the portraits of living persons," which he was the

first to use in fresco work. The comparison which Ruskin makes in more than one place in his writings between the Pre-Raphaelite movement in England and the movement initiated by Giotto is an important and inspiring one, and helps us to understand both the opposition which the innovators received in each case, and the wide-spread influence which flowed from their determined efforts. The work of a man like Giotto must always be interesting to the world. He was one of its greatest men, one of its chiefest masters; "not only," as Ruskin states, "an accomplished artist, but the undisputed interpreter of religious truth by means of painting over the whole of Italy." Amongst other qualities that we ought to notice in these frescoes are the following:

Giotto never painted any other than religious subjects, and we shall find nothing profane or even connected with heathen mythology in his works.

He painted with a broad free hand and without any of the delicacy of finish that distinguished those who followed him, such as Fra Angelico, Benozzo Gozzoli, or even Altichieri.

He tells his story very simply, with as little

in the picture as is needed to explain the meaning, and with no recondite symbolism or elaborate imagery. His scenes can be easily read and interpreted, and his symbols are simple and easy to be understood.

His colouring is bold, grand, and impressive, albeit light in tone, and, again to quote Ruskin, "he has a truly mediæval love of dividing his picture into quaint segments of alternating colour."

Finally, his works have no elaboration of shadow, but are direct and true. They never contain any pictorial accessories which do not necessarily belong to the telling of the story, but go straight to the point, and having told what is desired, leave the illustration at that point and do not elaborate it for the sake of effect.

You will be struck on entering by the extreme plainness of the building. It is a simple oblong, with six tall windows on one side and a plain wall on the other, and Giotto's decoration covers both walls and roof. The subject of the whole of the coloured panels is the life of Our Lord and the life of the Madonna, while below, in chiaroscuro, are the

Virtues and their antagonistic Vices. At the west end is the Last Judgment, and on the eastern wall is a Christ in Glory. The choir is not by Giotto, but by one of his pupils or followers, very probably by Taddeo Gaddi. The chapel still belongs to the descendants of the family of its founder, and a custodian is placed in charge, who dwells in the house in the garden, and who is a well-informed man, and has useful catalogues to lend to visitors.

The series of subjects is as follows, the notable ones being marked with an asterisk (*):

1. The Rejection of the Offering of Joachim because he had no children.

2. Joachim Retires to his Sheepfolds.

* 3. The Appearance of the Angel to Anna. A delightfully simple naïve scene in which the humility of Anna is clearly shown.

* 4. The Sacrifice of Joachim. Notice that the sacrifice is actually being burned, and the white skeleton entire, "not a bone broken," is on the altar, — also that the hand in the sky personifies the Creator.

5. The Appearance of the Two Archangels to Joachim, to tell him that his great desire would be accomplished.

GIOTTO. — THE SACRIFICE OF JOACHIM.

*6. The Meeting of Joachim and Anna at the gate. This is a very charming, sweet picture, full of tenderness.

7. The Birth of the Madonna.

8. The Presentation of the Madonna. Notice, as Lord Lindsay points out, that the Madonna is not a child, but "a dwarf woman," as the painting of childhood was one of the later achievements of art, and in Giotto's time was not possible.

9. The bringing of their rods to the High Priest by the marriageable men. Mark the skilful way in which the face of the priest is painted.

10. The Watching of the Rods before the Altar.

*11. The Betrothal of the Virgin. This scene, which was to be the prototype for so much that is beautiful in Italian art, deserves careful attention, as in a small space and with few figures, Giotto has succeeded in giving a solemnity and seriousness to the scene which is very marked. The anxiety of Joseph, the timidity of the Virgin, the disappointment of other suitors, and the astonishment of one of them are all very noteworthy.

* 12. The Return of the Madonna to her Home. Mark the slow, solemn swing of the procession as it steadily moves along.

13 and 14. The Annunciation. These two panels are separated one from the other by the archway as was so often the custom. The angel is marked by great dignity and serenity; the Madonna is quiet, calm, and humbly kneels to receive the mystic message.

We now commence the lower tier of panels, having commenced at the altar and come round to it again.

* 15. The Salutation of Mary and Elizabeth. A homely scene, so natural, so true to life, so tender, that words are not needed to express its beauties.

* 16. The Nativity, and the Appearance to the Shepherds. Mark how the Madonna is herself attending to her first-born babe, and notice the delight of the angels and their movements.

17. The Offering of the Magi. The camels are comical, but no doubt the best attempt that Giotto could make of a beast that he had never seen; but the kingly dignity that he

gives to the whole scene is remarkable. Ruskin points out that an angel stands to receive the gifts which the king himself would just touch in token of acceptance, and then pass on to his attendant.

18. The Presentation in the Temple. Notice how curiously the Child is struggling to leave the arms of the old man and return to His mother, — so perfectly natural, and so true to life. See also the angel coming to give the message to Simeon, and mark the scroll carried by Anna which bears the words on it: "Quoniam in isto erit redemptio seculi" (Since in Him shall be the redemption of the race).

19. The Flight into Egypt. The effect of night is well conveyed by the dense black of some of the draperies, and by the unusual arrangement of the lights.

20. The Massacre of the Innocents. An unsatisfactory panel.

21. Christ in the Temple. Too much injured to be properly seen.

22. The Baptism of Our Lord. Both Perugino and Francia seem to have adopted in their treatment of this subject the idea set in this

panel by Giotto. In this, more than in any other scene, is the influence of the old mosaicists of Ravenna to be seen. It is more purely Byzantine than any other of the panels.

23. The marriage at Cana in Galilee.

* 24. The Raising of Lazarus. This is one of the finest scenes in the series, the astonishment and almost repugnance of the bystanders, the fright of others, and the pallid whiteness of Lazarus, who so evidently is only just returning to life, are so well represented.

25. Our Lord Riding into Jerusalem.

26. The Expulsion of the Traders from the Temple.

27. Judas receiving the Money from the High Priest. Mark the demon behind the traitor.

Now we commence the third tier.

28. The Last Supper. This is quite a different scene from those which were painted later on by Italian artists. There is here no sign of excitement or anxiety, and the moment has evidently not yet arrived when the tragic words have been spoken. Giotto has just represented here a quiet party of friends saddened by the thought that their Head is

about to leave them, and engaged in serious conversation.

* 29. The Washing of the Feet of the Apostles. Notice that this takes place in the same room as the foregoing scene, and that the Twelve Disciples are present as, according to Giotto's idea, Judas had not yet left.

30. The Kiss of Judas. Mark how Giotto has represented the traitor, not as a foully wicked man, but as a fat, stupid fool.

31. Christ before Caiaphas.

32. The Scourging of Our Lord. The patience of Our Lord under suffering appears to be the chief thought in the artist's mind.

* 33. Christ Bearing His Cross. A wonderful fresco, in which the central figure stands out sublimely from all those around it. Mark the taunts of the men who stand near, and also the way in which the women are roughly held back from approaching too close.

* 34. The Crucifixion. The figure of the Magdalen at the foot of the cross appears in almost every Italian representation of this great scene. Mark also the hand of the centurion pointing up at the cross.

* 35. The Deposition from the Cross. A

wonderful scene of sorrow, one of Giotto's most touching and pathetic representations. Every figure in this picture is worth attention.

* 36. The Resurrection. A very lovely fresco. The angel is beautiful. The Christ is full of dignity, and the *Noli me tangere* is well expressed by His action. Mark also how thoroughly asleep the soldiers are, and how natural are their attitudes.

37. The Ascension. Notice how, as Ruskin points out, Giotto has shown the entire figure ascending up to heaven, and not a part only, and also note how the curved lines, both of the figure and of the two groups of angels, give the appearance of slow, swinging, upward movement that is so desirable in such a scene.

38. The Descent of the Holy Ghost.

Having gone round the entire series very carefully and without hurry, let me beg you to return again to the altar, and begin on the left to examine with equal care the symbolical paintings that adorn the lowest tier of the walls. There is no doubt that in some of the coloured frescoes Giotto had the assistance of his pupils, although the idea in every case is entirely his own, and probably the greater part

GIOTTO. — JUDAS RECEIVING THE MONEY FROM THE HIGH PRIEST.

of the execution; but it is a tradition in the chapel that whatever he may have received in the way of help as to these works, he did the symbolical paintings entirely himself, receiving no aid from any one. They are arranged in pairs, each pair being a Virtue and a Vice contrasting one with the other, on opposite walls, and therefore it is desirable that you should move from one side of the chapel to the other in your examination of them, in order to fully understand their teaching. The Virtues look toward the Christ in Glory, but the Vices in the opposite direction, towards the Last Judgment.

1. Prudence. Janus-headed, gazing at a convex mirror, and holding a pair of compasses.

1A. Folly represented in the dress of a fool.

2. Fortitude. A resolute figure, clad in armour and wearing the skin of a lion, waiting behind her shield, on which is a lion and the broken heads of spears, and armed with a weapon with which, when called upon to use, she is prepared to defend herself.

2A. Inconstancy. A girl trying to balance

herself upon a whirling ball and falling in the attempt.

3. Temperance. Mark the bit in her mouth and the care with which she is binding the sword which she holds into its scabbard that it shall not be readily withdrawn.

3A. Anger. A furious woman tearing open her clothes and doing herself bodily harm.

4. Justice. This and its opposite Vice are much more elaborately symbolical than those which precede them. Justice is seated upon her throne holding the scales one in each hand. In one is represented an angel crowning the good; in the other an executioner slaying the criminal with a sword. Below her feet is a panel in which various persons are going about their business in a happy, prosperous manner, proving the security of good government.

4A. Injustice. Here is a giant sitting at the door of his castle, but the path up to him is overgrown with thorns and briars. His countenance is of a forbidding character, his fingers are terminated with claws, and he holds a hook in one hand and a sword in the other. Below, in the predella panel, can be seen mur-

ders and assaults, the miseries of a weak and cruel government.

5. Faith. She grasps the cross in one hand, and in the other holds a scroll on which are the words of the Apostles' Creed. At her feet she tramples upon the various objects connected with astrological lore.

5A. Unbelief. A man who turns his back upon the message from heaven which the Almighty Father holds out to him, but moves to the flames of fire, turning his gaze towards an image of Idolatry which is tied round his neck and to which he is bound. His eyes are overshadowed by the broad brim of his helmet so "that he shall not see."

6. Love. She receives gifts from Heaven and gives them out to others. Her face is full of joy, and she stands upon the treasures of the earth.

6A. Envy. An old woman standing in flames; her fingers are those of a wolf, and she has the ears also of that terrible beast. A serpent comes out of her mouth, and turns to bite her face; she attempts to grasp it, and fails, and her face bears a most malignant look.

7. Hope. She rises, stretching out towards

the crown which the angel is bringing to her, and her feet leave the ground as she rises up from the earth to "things above."

7A. Despair. A woman who has hanged herself at the instigation of the foul spirit who has come for her soul.

There yet remain for examination the Christ in Glory over the arch of the altar, and the Last Judgment on the west wall. The former is not in good condition, and it is hardly possible to make out whether it is intended for a representation of the Christ or of the Almighty Father, but it is believed to be the Christ. All around are throngs of adoring angels.

The Last Judgment derives its special interest from the little group in the centre, quite unconnected with the general character of the work, in which Enrico Scrovegno is seen accompanied by a monk, perhaps the one in whose custody the chapel was first placed and who was to officiate at its altar, presenting his chapel to three angels or archangels, who are receiving it at his hands and addressing him.

We have now seen all that is Giotto's work

in this chapel, and a few more words as to its value may not be out of place. It must not be supposed that these frescoes are beautiful in the ordinary sense of the word. It will yet be found on careful examination that they are most beautiful, and herein is, of course, the paradox. The drawing is quaint and inaccurate, the figures are wooden, and some of them almost lifeless. The buildings are absurd, and are supported upon long attenuated columns that would not hold the buildings in their position and would fall by reason of their very length and weakness. The animals are quite ridiculous. Many of the persons depicted are too long, too thin, and have no proportion and no proper form. The colouring is in places weak, the grouping is poor, the scenes at times almost laughable in their quaint conceit — and yet these frescoes are among the world's greatest treasures. They have been visited with eager desire and studied with profound attention by all the great artists of the world; have received the closest attention from students; and are reckoned as chief amongst the works of the earliest Renaissance. What is the reason for all this attractive force? Why

are these frescoes so important to the student? I hope that having examined them, some part of the answer to this question will be found in your own mind.

It is not only because in Giotto we have the very beginning of the art of painting; that in him we see the precursor, the innovator, the original genius, and that in his work we see the origin of that vast Renaissance movement that was to spread all over Italy and produce so many wonderful paintings, buildings, and sculpture, although that aspect of his work is an interesting one; but it was because in his frescoes we have the work of a man of profound reverence, of absolute truth, and of consummate knowledge. From the stiff formalism that had clothed the art of painting in rigid lines Giotto broke forth. He represented things as he saw them, to the best of his ability, with the best of his knowledge, and in a simple, direct manner.

He was all the time profoundly reverent as to the character of the scenes he was painting, but he never forgot the claims of his art, and with that marvellous insight that he possessed, he seized hold instinctively of the essential

in drawing, and left alone the purely accessory.

His work is straight to the point, clear and incisive as the note of a bell, firm and definite, so that it can almost be felt and taken hold of; telling its story in so distinct a manner that its meaning never can be missed; significant, earnest, and intense, and therefore by its very convincing truth, appealing at once to the mind of the man who studies it. It conveys to him the knowledge that here is the message of an artist who has a gospel to proclaim, and who has the power to demand attention at once and create an emotion suitable to what he has to say.

There is nothing in these frescoes that is not needed, there is no line without its purpose, nothing in the way of wasted energy. As the Castelbarco monument at Verona was so plain, so severe in its lines, and yet when investigated was found to be so complete in all its details and so perfect in the way in which it illustrated its own erection and stability, so, in the same way, are these frescoes complete as works of art, although the work of a man who knew but little about drawing or per-

spective. Giotto was but at the beginning of the long road of painting. He had never seen such creatures as he introduced into his frescoes, but yet he presented his message with that absolute truth which makes it convincing, and which proves an insight into life and a knowledge of human nature marking him out from his fellow men.

Gaze on these silent walls, eloquent with all the story painted upon them seven hundred years ago, which has remained to teach the greatest men of each successive century, and realize how noble a man was the happy, bright, popular Giotto who laboured here in this little room, doing his best for the prince who had commissioned his work, putting his whole heart into the labour, and working for untold generations to admire and to love that expression of his genius with which he clothed the bare walls.

The decoration of the chapel is, besides all this, a work of the greatest charm in its general effect. The beauty of each panel has not been sacrificed to the effect of the whole, the corelation of panel with panel and colour with colour has never been forgotten; and to throw

up the works in colour to greater effect, the architectural character of the lowest tier, with its marble-like pilasters and its gray symbolic scenes so bold and strong, was specially prepared that the entire decoration might be welded together.

Above is the deep blue sky, represented dotted with numberless stars, from which the prophets gaze forth.

The whole thing is complete; nothing has been forgotten, and there is no room in Italy or in Europe that is so worthy of attention as this little Chapel of the Arena, nor any which has excited the eloquence of the greatest of the writers and speakers of the world, and with so much reason for all their eloquence.

Beauty alone, to return to my first paradox, is not the emotion that is produced by a burst of colour, or the contemplation of an absolutely perfect work of art. It is produced by "a multiplicity of symmetrical parts uniting in a consistent whole." As a great writer has said, it is "multitude in unity;" it is the result of the qualities of truth and reverence, and that which is untrue or irreverent can never be truly beautiful; therefore while per-

fection is not to be looked for in the Arena Chapel, truth and reverence are to be so strikingly found, that beauty follows as a needful consequence.

Let us now go into the choir, which is painted with the history of the Virgin, as is the larger chapel; but the scenes in which the story is told are far inferior in interest to those of Giotto, are deeper in colour, and are not marked by the same earnestness that distinguishes the master's work. Behind the altar is the tomb of the founder, who died in exile in Venice in 1320, but whose body was brought to Padua and buried in the chapel which he had erected.

Turn to the left and you will find yourself in the sacristy, and there you will see a statue of the same man standing under a Gothic niche with hands clasped and eyes raised, and dressed, not as a prince, but in the ordinary costume of the day. The inscription reads: "Propria figura Dominici Henrici Scrovegni militis de l'Arena."

CHAPTER XVI.

AFTER GIOTTO, AND THE WORK OF DONATELLO

TWO minutes' walk from this little Chapel of the Arena will take us to the Church of the Eremitani, which is an Augustinian church of the thirteenth century. In its great, simple nave, large in extent for preaching, you will find some interesting tombs that are worth attention. At the west end on the left is that of Jacopo Carrara, fifth sovereign lord of Padua, and on the right, his father, Ubertino, fourth lord.

These two tombs are practically all that is left of one of the greatest families of Padua, which provided for the city nine successive supreme rulers. As we stand before their tombs, it may be well to briefly review the history of the city.

I have already told you of the story of its origin, which can be dismissed as a myth, but

we may start our survey from, say 450. At that time Padua was ruled by the Huns under the famous Attila. Then it fell under the rule of the Goths Odoacer and Theodoric, but was captured by the Greeks in 540.

A little later on the Goths, under Totila, took the place, but a second time it went back to the Byzantine Empire, being captured by Narses in 568. Then later on it became a Lombard city, rising in revolt against its Lombard king, Agilulph, and was recaptured by him, when it was severely damaged by fire and siege. After the Lombards came the Franks, and then in the eleventh century the city was, to a certain extent, independent, and ruling itself by a general council. Out of that grew as usual the competition of certain families for supreme control, the jealousy of other families, and the gradually increasing power of those who were able to accumulate wealth and influence, and the internecine warfare that always grew out of such competition. In about 1175 one of these families had come to the chief position, and the first podestà of the city was one of the great D'Este family. The rule of the podestà was but for a short time, and

then Padua was united to the empire, and Ezzolino da Romano, of whom we have before heard, ruled the place as vicar for the emperor, and practised his vilest cruelties in it. He died in 1259, to the great satisfaction of the inhabitants, and then began another short period of independence and prosperity. At this time the city flourished and its power in arms also increased, and Vicenza became a dependence of Padua. Then its wealth and position attracted the attention of Can Grande I., ruler of Verona, and Padua was captured by him and became a dependence of Verona.

This only lasted till 1318, and then the bravery of the Paduans, who were led by the patriotic Jacopo da Carrara, freed the city from the yoke of Verona. Now commenced the Carrara period, as, in return for his skill and prowess, the citizens of Padua elected Jacopo to the post of lord of the city. From 1318 till 1405 — with the exception of two intervening years, 1388 and 1389, when Gian Galeazzo Visconti held the place — the Carrara family gave lords to Padua; but they have not left the signs of their rule, as did the family of the Scaligeri in the neighbouring city

of Verona. The Carrara were a warlike race, constantly struggling to increase their boundaries and to capture the neighbouring cities, and there was great jealousy between them and the rulers of Verona and Vicenza. They were not an artistic family and they did not greatly beautify Padua, but they did give considerable assistance to learning, and the university flourished during their reign. There was also constant conflict between Padua and her great and powerful neighbour, the Republic of Venice. Unceasing warfare went on between these two rivals, Venice coveting the rule over prosperous Padua, and the Paduans fighting for their freedom. In 1405 the great Republic was the conqueror, and Francesco Carrara and his two sons were taken prisoners and were brought to Venice during the Dogedom of Michele Steno. In 1406, to the great disgrace of the Republic, the last rulers of Padua, independent sovereigns although they were, suffered death in the prisons of the Council of Ten by the orders of the dreaded Council of Three, and then Padua became an appanage of Venice and continued in that position till the fall of the Republic in 1797. It was ruled

by Venetian nobles, a podestà, and a captain, and possessed a modified power of self-control with regard to internal affairs. It flourished more during this period than it had done under the Carrara family, as Venetian rule was fair although hard, and the Paduans became satisfied and happy under the fatherly regulations of the Republic.

We can gain an idea of the features of the Carrara rulers as we look at these tombs, as the faces are full of expressions of pride, and the monuments, each under its magnificent canopy, are impressive memorials of a great and powerful race.

There are other notable monuments in this church, especially a fine one on the *left* by Ammonati, erected in 1583 by orders of a professor of law, Benavides, who, not willing to leave to his successors the task of erecting his monument, had it put up during his lifetime. In the sacristy there is also an important monument to the painter, Paulus de Venetiis, 1429, in which the master is represented lecturing to his pupils, who are as old as himself, but only about a fourth of his size! The chief sight, however, in this church is not a

tomb, but is to be seen in the *second* chapel to the right of the choir. Here are to be found some important frescoes by Mantegna, done when he was quite a young man.

We have already heard when in Milan of the founder of the Paduan school, Squarcione, and here in the Pinacoteca we shall see the only picture which is quite certainly by his hand. We have considered his influence and the powerful classical bend of his mind, and have seen how he gathered around him a school of younger men originating the Paduan school of artists.

Here is the work of his chief pupil, done doubtless during his pupilage, but revealing how great a genius he was to become. The love of classical art which was the passion of the master had descended to the scholar, but what a vast improvement is here to be seen over the rough, hard, stiff, angular work of Squarcione. The statuesque character which was derived from the study of the antique is also fully revealed, and the love of fine detail, which was a part of the art of Mantegna, but which he never allowed to overpower the bold effect of his conceptions. Mark the true per-

MANTEGNA. — ST. JAMES BEFORE THE EMPEROR.

spective, the power, dignity, and, as a modern writer has well said, "the almost monumental grandeur of the single figures, and of the whole composition," and see how far in one short life the school has progressed from the very elemental work that characterized Squarcione.

In considering the Paduan school, of which such good examples are before us, we must not overlook the fact that there were earlier men painting in Padua than the Squarcionesques. When in a few minutes we reach the great Church of St. Anthony, we can see the best work of two men already mentioned, Altichieri and D'Avanzi.

But besides these two there were others, notably Giusto da Padua and Guariento, who worked in the early fourteenth century; and ere we leave this church, in order to have an idea as to the beginning of Paduan art, we will step into the choir and see the work of Guariento. The frescoes are quaintly symbolical and allegorical, and then above these curious astrological pictures are others representing scenes from the life of St. Augustine. None of them are really beautiful, but they are rather quaint and odd, possessing their chief

interest from the fact that they represent the beginnings of Paduan art before the classical element had come to take possession of it.

We will now leave this church and go to the middle of the city to see the Palazzo della Ragione, which I mentioned at the beginning of Chapter I.

This building, which is known to the Paduans as ** Il Salone, stands close to the university, and between the two piazze in which vegetables and fruit are sold. It was originally erected in the twelfth century, but has been repeatedly injured by fire. It forms one entire side of the Piazza dell' Erbe, stands completely upon open arches, and has a loggia around it. The great thing to see is the enormous hall up-stairs, and to reach it you go into the Via del Municipio and find an iron gate, at which is a porter who will gladly take you up many stairs into this enormous hall, which is said to be the largest in the world unsupported by pillars or arches. It is the work of Fra Giovanni, a friar who had been in India, and had there seen the roof of a huge palace which pleased him, and of which he made a careful design. The Paduans, desiring to

erect some great work that should surpass anything done by their neighbours, commissioned him to roof their hall, which up to that time had consisted of three separate rooms with one gigantic roof, and the friar well accomplished his task. The room, which is hardly ever entered now save by visitors, contains the famous model made by Donatello for his equestrian statue which we shall see close to Il Santo, and the presence of this wooden model enables us to form a better idea of the size and proportions of the place than could otherwise have been possible. The walls were originally decorated by Giotto, but all his work perished in a fire which took place in 1410, and the present frescoes date from immediately after that fire, when the walls were restored and redecorated by the local artists of the time under the influence of the work of Giotto.

The frescoes are very curious and show how fond the Paduans have always been of astrology, a science which the influence of their important university no doubt helped to popularize. Here in these frescoes the astronomy of the day, which was in effect astrology, is well illustrated, and in combination with the

stories of Holy Writ and the allegorical representations of the Elements, the Virtues, the Vices, and the Temperaments, are depicted all round the room in a certain strange confusion, the problems in astronomy being so arranged in position that successive seasons should illuminate them through the windows that are in the walls. At the entrance are two Egyptian statues that Belzoni, the celebrated discoverer, presented to his native town, and at the other end, towering up to the roof, is the gigantic model of the horse that Donatello prepared for his equestrian statue, and which is here carefully preserved. In some ways it is even finer than the statue of Gatta Melata which we are on our way to see, and by its very rugged grandeur and its strong sense of movement, power, and strength forms a most impressive object. We can inspect it at close quarters in this hall, and then in a few moments see high up above us near the church the statue itself, and be able to appreciate it from the position it was intended to occupy. The hall is altogether an imposing apartment, and is of such antiquity and such proportions that it is well worth the trouble of seeing.

Now we will move towards the other end of Padua to see the remarkable church of ** Il Santo, as strange a conglomeration of Oriental and Byzantine and pointed architecture as Europe can produce.

To the right of the west front stands the ** bronze statue of Erasmo da Narni, called Gatta Melata, and one of the two supreme equestrian statues of the world, the other, of course, being the Colleone one at Venice, the work of Verrocchio. It is exceedingly fine, an incomparably magnificent work; both horse and horseman are admirably adapted one to the other. It is, as Hope Rea has said, "a magnificent presentation of a sagacious warrior, cool, determined, commanding, and is filled with that subtle suggestion of individual character which it is Donatello's special triumph to achieve."

The action of the horse is that of ambling, both feet on the same side moving together, and this action, as the same author points out, it has in common with the bronze horses of St. Mark's, and also with the horses on the frieze of the Parthenon. This was the cere-

monial pace, specially fitted for serious occasions.

It was the first time in the Renaissance that such a statue was produced, and Donatello had nothing but the evidence of classic work and his own supreme powers to enable him to conquer all the difficulties that beset so great a problem. He began it in 1446 after completing the decorations of the altar of the church, and he completed it in 1453, having successfully studied the anatomy of the horse, conquered the difficulties of modelling so large and so imposing an object which was to be seen at a great height, and arranged for the casting of a huge mass of metal greater than had ever been used before.

According to tradition the church was the work of Niccolo da Pisa, who in the thirteenth century was called in by the Paduans to erect as fine a church to the memory of their great saint and to enclose his remains as could be built; but it is more than doubtful whether the great Pisan architect had anything to do with the building. As already stated, it is a strange mixture of styles, but has been built by some one who had an intimate acquaintance with

DONATELLO. — STATUE OF GATTA MELATA.

St. Mark's and who desired to give to his creation some unusual *outré* features that should recall that cathedral and yet give this church characteristics of its own. The eight cupolas do this most effectually, and the effect of the mingling of styles is not without its charm.

Near to the west front against the wall stands the tomb of Rolando Piazzola, a strenuous opponent of the Emperor Henry VII., when he strove to acquire the rights of the city and add it by force to the Holy Roman Empire. It is under a Gothic canopy of delightful simplicity.

Inside it is a very imposing edifice, and always crowded with people, who throng its many altars, especially the one dedicated to Il Santo where his body rests.

** The high altar was reconstructed in 1896 by Signor Camillo Boito, the then architect of the restoration, as a previous generation had removed it from its original position, taken it to pieces, and placed the reliefs that were made for it in different places. They are now all brought into their proper positions.

The angels playing on musical instruments form the front of the altar; above these are

two reliefs of the miracles of the saint, two symbols of the evangelists, and a Pietà; and then again, higher up, are seven life-sized figures of saints, and in the midst a grand rugged crucifix. At the back of the altar are the two other reliefs of the miracles, two more symbols of the evangelists, and in the centre a large Entombment in terra-cotta which is in striking contrast to all the bronze and to the fine yellow marble in which the bronze panels are set. Perhaps the greatest works of all are the reliefs of the symbols of the evangelists, which are of remarkable beauty, splendidly drawn, especially the Ox and the Lion, full of decorative value, and of direct force and power.

The children who are in the twelve panels along the front of the altar are very important, and should all be studied. One of them is of that strange, half-childish, and half-mythical being that is special to Donatello, and had been conceived by him originally for the pulpit which he executed at Prato, but the others are simply delightful child angels playing on instruments, and created in masterly relief with great expression and charm.

Of the statues the St. Francis is by far the finest, a strong, vigorous, rugged figure, thoughtful, and not without a tenderness and sympathy of expression suitable to a representation of so loving a saint. The four reliefs depict celebrated scenes in the life of St. Anthony; the miracle of finding the miser's heart in his money chest; that of healing a young man who, in remorse for having struck his mother, had cut off his own foot; that of causing a newly born babe to speak and so establish the innocence of its mother; and finally, that of an ass who, though starving, recognized the sanctity of the Host and refused to eat it, and in this way convinced an unbeliever. In all of them there are powerful architectural backgrounds composed of rigid lines and well-filled spaces, — from which the characters of the stories which are presented stand out with expression that is quite remarkable in such minute work, — crowded with details of great beauty, but which are never allowed to confuse the main issue or to injure the decorative value of the panel. Restraint and reticence mark all the work, and a fine sense of decoration, with a perfect knowledge

of what the material in which he worked was capable and wherein it would fail. In the centre is the superbly modelled crucifix, and behind it the strong, bold work in terra-cotta which is so pleasing as a foil to the bronze.

Now let me take you into the chapel which is opposite that of St. Anthony, and which is decorated with fresco-work by Altichieri and D'Avanzi. It is called ** the Capella San Felice, and having been originally dedicated to St. James, has his story in fresco by these interesting early Paduan artists on its walls. There are two tombs in this chapel, one to the wife of the second lord of Padua, Marsilio Carrara, and the other to the founder of the chapel; but all the remaining space is covered with the decoration forming what Crowe called "the noblest monument of the pictorial art of the fourteenth century." It will be well for you to inspect all the pictures in this series, some of which are taken from the legendary life and some from the Scriptural story relating to St. James, and mark how these followers of Giotto have developed the dramatic power; how well the story is told and with

what simple force and directness, and also how much deeper and richer are the colours used, and what a fine decorative effect is obtained.

Both artists appear to have worked together on this chapel, but the work of D'Avanzi can be distinguished from that of his friend by its greater minuteness of detail, and by the striking way in which he distinguishes faces one from the other, giving to each a character of its own. Altichieri is considered to be the greater artist of the two, and to be the better and more skilful draughtsman, but his companion evidently had not only the greater insight into character, but the greater power to represent such character in his work. They are, of course, followers of Giotto in the way in which, with an absence of accessories and with a plain simple truth, they narrate their story; always keeping in view the final result as a piece of decoration as well as a pictured narrative. They are strikingly original in their ideas, and you will mark, having so recently come from the Arena Chapel, what progress these frescoes show in knowledge of atmosphere, movement, propor-

tion, and height of figure, and in composition and grouping.

It would, I think, be well for you as soon as you have seen these frescoes to leave the church, step outside the main door, pass around one side of the square on the left to a door leading you into the Capella San Giorgio, the key of which the custode of Il Santo will produce, and look at the work of these same two artists which covers the walls of this chapel. Here you will find the story of St. George, together with scenes from the lives of St. Catherine and St. Lucy, and some New Testament subjects. Behind the altar is the Crucifixion, and above it the Coronation of the Virgin, and close to them, on the left wall, a fine picture in which are members of the family of the founder of the chapel kneeling before the Madonna. These frescoes were done some five years later than those at which we have just been looking, and mark still further progress. The Crucifixion is far finer than the one in the Capella San Felice, as there is more expression in the faces, a clear desire to give a supernatural aspect to the scene, and a greater realization of the ability to group

the figures in a natural manner, and give each its part clearly in the central event of the picture. There is not the poetry that Giotto possessed in so supreme a degree, but there is more dramatic force. There is not the intense feeling of devotion, the deep religious spirit, the nervous trembling of excitement born of profound belief which is characteristic of Giotto, but there is a reaching out to greater pictorial effect, a desire to render the scene as it actually was, and to paint each spectator as he actually looked, and there is power and skill in modelling, in painting draperies, and in arranging shadows that is very noticeable. Many of the frescoes are in bad condition, others are in good preservation; but all are worth attention, and mark another milestone in the progress of Paduan art.

Let us now return to the church, and turn to the Capella del Santo. It is a sixteenth-century chapel, partly the work of Sansovino, and is very richly decorated; but nothing that it contains is of a specially high merit in the kingdom of art. You will always find this chapel full of worshippers, as the Paduans are a very religious people and devoted to the cult

of their saint, whose remains lie in the altar by the side of which stand two fine silver candelabra, good fifteenth-century work by the hands of a local artist, Parodi.

There is a fine tomb against the second column to the right in the nave; and in the third chapel on the same side there is a tabernacle, covered with reliefs by Donatello, which is often overlooked, and in which also the fine gates and two grand red marble tombs should be noted.

In the sacristy there is some beautiful intarsia work which is well worth seeing, and if you can get the cupboards opened, some splendid vestments and some fine examples of the goldsmith's art are to be seen; and then in the cloisters close by there are more fine tombs.

From the cloisters you gain a charming view of the church, and can decide whether you agree with a numerous body of writers who speak of it as ugly and bizarre, or whether you agree with many other writers, with whom I must confess to have more sympathy, who regard it as an interesting and original work, which is impressive, strange,

and quaint and attractive from its very originality and from the contrast it affords to the usual type of buildings, and is a high tribute to the genius of its architect.

CHAPTER XVII.

OTHER SIGHTS AND THE PICTURE GALLERY

THERE are not many other churches to be seen in Padua. The cathedral has no special features, and the tombs and pictures that it contains are not of much importance. The baptistery is a more interesting building as it is thirteenth-century Lombard work, and recalls a similar one at Parma, which, however, is finer, and has the advantage of being better placed. This baptistery loses dignity from being so close to the Duomo. Its interior is impressive, as it is entirely covered with frescoes, which are the work of two other early Paduan artists, Giovanni and Antonio da Padua, of whom little is known, and whose chief works are these frescoes. Their date is about 1370, and they were painted at the cost of Fina Buzzacarina, wife of the ruler of the

city, Francesco Carrara, and represent stories from the Old and New Testaments depicted in a very quaint, naïve manner, very dark and rich in effect.

The only other really important church to be seen is that of Santa Giustina, at the extreme south of the city, not a great way from Il Santo, and situated close to the delightful Piazza Vittorio Emanuele. This large open space, which must be passed to reach the church, has a lake in the middle surrounded by trees and crossed by a bridge, and around it are a number of statues of those important persons who can be said to have any connection with Padua, or were educated at its university. The Church of Santa Giustina is built above some catacombs in which are the remains of early Christian martyrs, SS. Giustina, Prosdocimo, and Daniel, and there are some curious altar fronts and other pieces of carving to be seen in them. The choir contains some excellent woodwork which forms the stalls, and in the inner choir, which belongs to a far older building, are other carved wood stalls decorated with unusual and remarkable intarsia work.

When you leave this church I want you to follow the method that we adopted at Verona and see a garden, but this time not for a magnificent view, but for a different reason. In Padua is the most ancient * Botanical Garden in Europe, one which was arranged in 1543 and which has belonged to the great University of Padua ever since, and has had connected with it some of the most eminent botanists in the world. It was founded by the Republic of Venice, and from it sprang all the other botanical gardens which have been so important in acclimatizing exotic trees in Europe and in helping on the study of botany. It is close to the church and known as the Orto Botanico, and well worth visiting. There are many plants in it that will interest you only if you happen to be a botanist, but the garden is so lovely and the majority of the trees and shrubs are in such fine condition and so well grown, that I am sure you would enjoy a stroll through its walks.

The grandest tree is a magnificent palm, which is enclosed in a house by itself, but there are many other fine exotic trees with which we are now familiar, but which were

SANTA GIUSTINA, PADUA.

introduced into Europe early in the eighteenth century, first planted here, and thence have spread in all directions. The groups of medicinal plants are also worth attention, and in the long building near the garden is a very complete botanical museum and herbarium. Admission is free, but it is well to give one of the gardeners a gratuity when you leave the place. To obtain admission, you will have to pull the bell at the gate, and to go out you will need to do the same, as the gates are locked behind you when you have entered, to prevent — so the custodian informed me — the entrance of tramps or dogs. You will probably find only half a dozen students in the place, and have it pretty much to yourself.

The university, which the Paduans always speak of as Il Bo from the sign of the ancient tavern, the Ox, on which the original buildings were erected, does not contain much that will interest you. In the entrance court you will notice, as you will see with better effect in Bologna, the arms of the various students, dating away back to the fifteenth century; and in the museums, if you are disposed to pay them a visit, you will find all the ordinary col-

lections that such museums possess, and notably a fine collection of local fossils, and a superb series of Roman coins. But I think that the picture-gallery will be found of greater importance than the museums, especially as when we arrive in Bologna it will be advisable to spend more time than has been hitherto given to museums in the very fine one in that city.

To the Pinacoteca let us therefore go. It is close to Il Santo, and not five minutes' walk from the Botanical Garden.

There is not any catalogue to be obtained, but one is in preparation, and, as usual in Italian galleries, the pictures are "in course of arrangement." You will get accustomed to this expression as you go through Italian galleries, as there is a mania for rearranging galleries and preparing new catalogues. If only the work were to be done by those persons who really understand pictures, or with the advice of such experts as Doctor Frizzoni, Mr. Berenson, Doctor Ricci, Mr. Cook, or Professor Venturi, the result would be delightful, but in many cases the work is left to the custodian of the gallery, who often has not had either the requisite experience or the needful

knowledge to name and arrange his gallery in an accurate manner.

There are five pictures in Room I. that merit attention. 50 and 56, which are on either side of the door, and which were originally numbered 416 and 417, are the fronts of two cassone or marriage chests, the other portions of which, having no decoration upon them, I found in an adjoining store-room in pieces. They are attributed to Giorgione, and I think with good reason, and represent scenes connected with the legends of Adonis.[1]

They are delightfully painted, are splendid in colour, and full of sunny effect very characteristic of the great master, while to those who know his pictures, the trees, the distant hills, the grouping of the figures, and their very forms will be eloquent of that versatile genius. There are two other panels by Giorgione in this same gallery also representing mythological scenes, one of them being Leda and the Swan, but although they are numbered 42 and 43, I cannot tell you in which room to find them, as at the time of my visit they were on the floor with their faces turned to the wall,

[1] Giorgione, by H. Cook (Bell & Sons, 1900), p. 56.

and the attendant seemed to have no idea as to where they were to be hung. In many ways they recall the cassone panels, as the landscape in them is most beautifully painted, although on a very minute scale. They are gems of loveliness, and the figures of the man and woman in the second one are charmingly idyllic and naïve in their sentiment, very characteristic of the lyrical manner of Giorgione.[1]

33 is a good picture by Marco Basaiti, a most interesting Venetian master, of whom very little is known save that he was a follower of Vivarini. It represents the Madonna and Child with St. Peter and St. Liberale and three angels, and is signed Marcivs Baxaiti. The saint has been called St. George and also St. Paul, but I think there is little doubt that it represents Giorgione's favourite saint, St. Liberale.

The Palma Vecchio, of a Madonna and Child with two donors, although provided with a signature, must not be accepted as a genuine work by that master. It is a counterpart, as Morelli first pointed out, of a picture at Berlin, equally untrustworthy, and is only a school

[1] See Cook, p. 90.

work, and is, I believe, so labelled at the present time.

49 is a delightful picture of a Virgin and Child with St. John the Baptist and a donor, evidently a work of the school of Lotto, but not by Lotto himself. It was at one time numbered 116. There are also some works of early Venetian art of the Vivarini school in this room that are worth attention.

In Room II. are two works by Bonifacio Veronese, a Nativity, 166, and a Madonna and Child with SS. John the Baptist, Sebastian, Jerome, and Francis, decorative pictures with rich voluptuous colouring.

In Room III. there is nothing worth attention.

Room IV. contains the most interesting picture in the collection, 399, the altar-piece in five divisions with SS. Lucia, John the Baptist, Jerome, Anthony, and Giustina, each in their own niche, and with a rough landscape behind, which is the work of Squarcione. It has been much injured, and has also been in places repainted, but it is of extraordinary interest as marking the very beginning of the true Paduan school, hard, classical, rude, but possessed of

much dignity and reserve, and delightful in its statuesque pose and in its charm of colour.

Near to it is 381 (once called 781), a school picture of just the same period, in which it is probable the master had a hand also. It is more stiff and formal, and is an Adoration with St. John the Baptist and St. Jerome. Possibly both works were done for an altar dedicated to St. Jerome, as he appears so prominently in each.

Another early Paduan work is 385 (or 1216) in which again St. Jerome is an important figure.

397 is a fine work by one of the Vivarini, and around it are two panels belonging to it. The St. Peter is a grand figure with a fine head, and the draperies, tiara, and keys are superbly painted. It is a charming piece of work of the rigid, hard Crivellian school.

In Room V. neither of the Bellinis must be accepted as works by the masters whose names are attached to them, although both are Venetian pictures of good merit. 415 (1273) bears the name of Jacopo and 425 (658) the name of Gentile. The former is clearly by Rondinelli,

GIORGIONE (?). — PORTRAIT OF A YOUTH.

439 is a fine head by Antonello da Messina, and there are two terribly sickly works in this room by Sassoferrato, over which the custodian goes into raptures, and which are sentimental to the last degree.

In Room VI. there is a very attractive Portrait, 454 (659), of a youth, which has been for years attributed to Giorgione, and has a signature to that effect upon it which may or may not be false. It is now generally given to Torbido, and so close is the resemblance of the face to that of the Shepherd Boy at Hampton Court which has been called the work of Giorgione, that Mr. Cook, in refusing to accept the latter as by Giorgione, draws special attention to the resemblance, and is disposed to attribute each work to the hand of Torbido. I must confess that it goes hard with me to resign the Shepherd Boy as a genuine work by Giorgione, and my own feeling is rather that in this head of a youth we have the fifth work by Giorgione that the Paduan gallery possesses, rather than a work by Torbido. It came originally from the Church of Santa Giustina, and while there was always known as a picture by Giorgione. It was

given to the church by a Venetian lady under his name, so I was told at the church, and perhaps some day a search amongst the papers of the church will reveal some further information as to this very interesting portrait, and the question, not only of its identity, but also of that of the Hampton Court picture which it so closely resembles, may be set at rest.

I am disposed to think that this very youth can be recognized as seated under a tree, in the cassone front by Giorgione (56) which we saw in Room I.

There is an interesting Garofalo (710) in this room, very Ferrarese in its trees and buildings, somewhat cold in its colour for this master, and having in one corner a mysterious scene which appears to resemble a man struck by lightning, and which should be the means of revealing the history of the picture, which was very likely a votive altar-piece.

You should also see in this room two fine old frames, one of which encloses the Boccacino, which is itself rather a good picture.

We now enter the big room at the end of the gallery.

Right at the end of it is a glorious Roma-

ROMANINO. — VIRGIN AND CHILD, WITH SAINTS.

nino, a superb picture. The Virgin is being crowned by three angels above, while below are grouped SS. Benedict and Giustina on the right, SS. Prosdocimo and Scholastica on the left, and below the throne seated on the step is a lovely child angel playing on a tambourine. A Pietà and four saints are above the altar-piece in a lunette, and the predella contains a charming tondo of the Holy Innocents and two saints. It is fully signed and dated, and was originally in the Church of Sta. Giustina, and is perhaps the very finest picture that Romanino ever painted, full of rich vibrating colour and superbly arranged.

765, near to it, is also by Romanino, and came from the same church. It represents the Madonna and Child with St. Benedict and St. Giustina and a lovely angel, and is also very rich and deep in colour.

A rather interesting picture in this gallery is a copy, by Longhi, of the Francia at Ravenna, which he has signed and passed off as his own!!

Finally, the fresco by Girolamo da Santa Croce is worth attention, and is another picture from Sta. Giustina, in which the saint

is seen with St. Benedict. The master is better known for his copies of the work of Cima than for his own, which are not of striking importance, but of which this is one of the best that I know.

CHAPTER XVIII.

ETRUSCAN AND ROMAN TIMES

BOLOGNA was originally an Etruscan city, and evidence of its importance in Etruscan times can still be seen in the place. In the middle ages it was an independent city, governing itself and giving much attention to the erection of important buildings, and to the strengthening of its position. It was a powerful city as it increased in prosperity, and was a serious enemy in the field. As we shall see later on, it had some great successes in warfare. In the fourteenth century it was attached to the Holy See, and from that time was ruled nominally by the representatives of the Pope. The Bentivoglio family, however, obtained such large wealth and power as prac-

tically to make them into independent princes, and under the rule of Giovanni Bentivoglio, who reigned for some forty years, the city flourished and became an important place for the cultivation of the liberal arts. The desire of Giovanni Bentivoglio was to adorn and beautify his city, and to attract to it the greatest craftsmen of the times; but he was a despotic ruler, and raised a great deal of bitter feeling against him in the place. His tyranny and independence became at last so serious that Pope Julius II. came against the city, drove him out, reinstated the papal power, and ruled the place by legates who were more directly responsible to the Holy See. Bentivoglio fled to Milan, and to prevent his return the exasperated people destroyed his palace, and many buildings that were important in the city.

From the time of Julius II. the place remained attached to the Patrimony of Peter and was ruled from Rome until the events of recent times.

In considering the history of Bologna we have to deal with a state of civilization far earlier than that of the Romans, and the old-

est that has yet come under our attention. The history of the Etruscan nation is still very largely a matter of mystery. We do not know for certain whence came the people who spread over Italy, and whose twelve cities acquired so great a renown.

We cannot yet read with an absolute knowledge or accuracy the inscriptions that the Etruscans have left behind them in such vast numbers, nor can we always interpret to our complete satisfaction the legends on the tombstones that are found, or the writing within the tombs. Many mysteries still surround this most interesting people, chief amongst them being the difficulty of their language; as we have yet to discover such a memorial as the Rosetta stone, which proved in the case of the Egyptian hieroglyphics the long sought for key to the mystery.

Some day, perhaps, we may find some similar treasure, written in the quaint Runic characters of Etruria, which will once for all settle the disputes over the meaning of those inscriptions that now afford so much scope for discussion.

We have plenty of evidence as to the life and

habits of the Etruscans, thanks to the discoveries that have been made, and especially to the treasures that have been found in their great cemeteries and in their graves. The museums of Perugia, Chiusi, and Bologna enable the student to realize how rich a nation Etruria must have been, and in what a high state of civilization and luxury her people lived. Their artistic knowledge must have been very considerable. Their jewelry, bronzes, and vases show great beauty both of design and workmanship, and the vast numbers of ornaments that are found testify to the love of decoration that characterized this interesting people. There is nothing barbaric about their work. It shows a pure love of design, a refinement that is Greek in its nature, and a delicacy of workmanship that is surprising. Especially careful they seem to have been with their dead, and very particular as to preparing fine tombs for them, decorating the interiors with important sculpture and fresco decoration of a rude sort, and then burying with the dead, money, ornaments, jewels, and vessels of various kinds for their use in some unknown region, which

now enable us to understand somewhat of the habits and customs of the nation.

In the ** Museo Civico, to which it is well that we should make our first visit in Bologna, we shall find in the *tenth* room a magnificent collection of Etruscan remains. The room is a very long one, finely arranged and well lighted, and is filled with what has been discovered near to Bologna. Here we can see the graves as they were opened, and the arrangement of them can be studied, whilst in cases around are the treasures that have been taken from this gigantic cemetery. There are vases of considerable beauty, bronze ornaments, notably mirrors, of the most exquisite design, sometimes covered with dainty engraving and at other times inlaid with metals, such as silver. There are brooches, fibulæ, rings for the finger and ears, in gold, silver, and bronze; there are ornaments of all varieties in glass, often very lovely in colour, and varied in effect by mottling, cloudiness, clearness, or device. Necklaces are to be seen in plenty, and important collars in silver and gold. There are bronze vessels of all kinds, both for domestic and for sacrificial use, and some of the bronze jars are

covered with delightful chased work, depicting scenes from the history of the people. Tombstones stand all around the room, many of them covered with strange inscriptions which have only been partially deciphered; and altogether there is such an effect of wealth and prosperity as enables us to better appreciate the genius of the Etruscans, and to realize how great a nation possessed the soil upon which we now stand way back in the mysterious days preceding the foundation of Rome.

The old names for Bologna, Felsina, which is still used on books, and for scents and soaps used in the city, and Bononia, which survives in legal documents, and was used by the artists of the Renaissance, were said to have been derived from the Etruscan rulers who founded the place and gave to it their names. Another interpretation of the word Bononia derives it from a certain ruler in Roman times; but in any case it has a considerable antiquity.

Of actual Roman remains in the city there are not very many, but in this same museum can be seen plenty of evidence as to the Roman occupation of the place. In the entrance-hall may be found some Roman tombs and statues,

also a collection of pieces of terra-cotta, with remains of mosaic decorations and portions of columns of various buildings. There is a series of fine mile-stones from the great roads that lay through Bologna; and other stones on which are to be found records as to the movements of certain legions and the places where they were stationed in the neighbourhood. Up-stairs, in Room IX., can be seen some objects in glass and bronze, with candelabra, statuettes, and ornaments that were found in the neighbourhood of the city, together with a great variety of other Roman objects that have no immediate connection with Bologna.

In the city there are only two important things which relate to Roman Bologna. One is the great Piazza, around which are grouped the chief buildings, and which occupies the site of the Roman forum, and has been constantly called in mediæval times "The Forum," although, save that it is an open space and has always been so, it retains little trace of its original occupation. The other remains are to be found in various places in the ancient Church of San Stefano, which is

the oldest church in the city, and which was built, so historians say, upon the site of a Roman temple, and has incorporated into its structure various pieces of undoubted Roman work.

We know that the terms of the second triumvirate, 43 B. C., were settled in Bologna, that Antony and Octavius Lepidus visited the place, that it was a seat for a time of the imperial power, and that, during the Second Empire, it was a favourite residence of the emperor and court, and that four hundred years after Christ it resisted the attacks of Alaric the Goth, who was defeated by the Roman forces at its gates. But of all this stirring time we have hardly a stone in its place to remind us, and little, save the portions of the old Roman walls and bits of the fortifications around the city, still stands as a memorial of Roman Bologna.

Of Lombard times there is little more to be seen.

The only important relic that stands to tell us of those early times is the font in the centre of what is called the Atrio di Pilato, which forms one of that curious assemblage of

churches under one roof which is now termed San Stefano, and which we shall visit presently. It bears the name of a Lombard king, Luitprand, who lived in 744. Beside it there are some columns in another of these churches, called Santa Trinita, which are Lombard, and in all probability yet another church under the same roof, called San Sepolcro, preserves the shape and appearance and is built upon the site of a Lombard erection.

We then have to make a big stride to the middle ages, when Bologna became an important independent free city, having been governing itself from 960, with more or less freedom, and growing rapidly into a strong powerful place.

** San Stefano, to which already so much reference has been made, is so strange an agglomeration of churches and so ancient in its building, that there perhaps something can be learned of the very earliest work in Bologna in the middle ages.

The leaning towers are the most notable objects in a general view of the city, and close to them branch out five great streets, and the

church is in one of these five — the Via San Stefano.

The first church which we enter is comparatively uninteresting, and is called the Crocifisso Church. The only thing worth noting in it is the pulpit, which is twelfth-century work. From this church we enter a sort of enclosed passage, which has been arranged so as to form a separate church, called the Capella della Consolazione, and then go down some steps, into a crypt under the Church of the Crocifisso called the Confessione, which is of eleventh or twelfth century work. The cloister close by this church is very charming, and the upper gallery is supported by twelfth-century round arches or twin columns.

The next church to be entered is that of Santa Trinita, which is also twelfth-century work, Lombard in style, and has very ancient columns in it. Thence we pass into an open court around which is a colonnade, and in the centre of which is the font already named, which bears the name of Luitprand upon it. It is called the Atrio di Pilato, and on the left is an enclosed chapel containing a fine picture by Giacomo Francia, the son of the great

Francia, and a very remarkable crucifix, painted in 1370, by Simone da Bologna, an artist who devoted the best of his energies and almost all his time to painting such objects of devotion. From this court opens out another small chapel called the Hall of the Lombards, in which are preserved the keys of the City of Imola, captured by the Bolognese in the year 1328.

Leaving this church, a step takes us into another church, called San Sepolcro, which is a still earlier building going back to the tenth century, and in which, a hundred years later, San Petronio was buried in a tomb copied from the holy sepulchre at Jerusalem. This church is circular, as were so many of these very early ones, and is supported by seven columns, which are said to have belonged to the temple which originally stood on the site, and to have been left in their original position when the church was first erected. The brick column which now stands in front of each was added in the twelfth century or thereabouts. The walls are of brick and the whole structure has been but little altered since its original erection. Some of the columns are of great beauty.

Lastly we enter the Church of SS. Peter and Paul, another twelfth-century church, in which can be found many portions of Roman work that belonged to the original temple. This quaint, dark church contains the tombs of two saints, martyrs, St. Vitalis and St. Agricola, in very early sarcophagi, which are probably contemporary with their martyrdom in the ninth century. It has also the iron processional cross of the saints which is upon the wall to the right, and on some of the columns can be found portions of curious fresco-work. A fine altar-piece by Lorenzo Costa stands in it at present, and the windows should be noticed, as they are composed of transparent marble. It is now only used as a mortuary chapel.

This is altogether a strange and somewhat bewildering assemblage of buildings, all clustered together and one leading out of the other, built upon a sacred site, and containing among them almost all that remains of the very earliest history of the city.

CHAPTER XIX.

ITS DAYS OF INDEPENDENCE

THE history of Bologna during the middle ages is bound up with that of the struggle between the Guelphs and Ghibellines, in which the city remained constant to the Guelph side throughout.

A reference has already been made to this warfare on page 28 and it involved a struggle between the powers of the Church and those of the empire. Bologna had always been a devoted daughter of the Church, and her sons were noted for their religious fervour. The characteristic still remains, and in Bologna will now be found a strong attachment to the Holy See and a devotion of exceptional importance among the people. At the same time it has always prided itself upon a strict observance of its motto of "Libertas;" has been advanced and intellectual, and able to reconcile with a

clear opinion and freedom of self-government in local affairs a deep attachment in matters spiritual to the supreme pontiff. Its tenacity in the support of the Guelphic cause led to serious warfare, which continued for a long space. One of the greatest battles ever fought between the rival forces was fought near Bologna in 1249, and the commander was one Filippo, who was podestà of Bologna. The natural son of the emperor, King Enzio of Sardinia, was in command of the Imperial forces, and when the Ghibellines were defeated he fell into the hands of the people of Bologna, who carried him in triumph to their city, lodged him in the Palazzo del Podestà, and although they treated him well as a royal prince, kept him there a prisoner for twenty-two years, refusing with the haughtiest disdain all offers for ransom made by the emperor his father. At his death in 1272 they gave him a place of sepulture in their most sacred spot, the Church of St. Dominic.

Few things so pleased the Bolognese as this capture of King Enzio, and their ability to retain their royal prisoner despite all the efforts of the emperor and his allies to have him re-

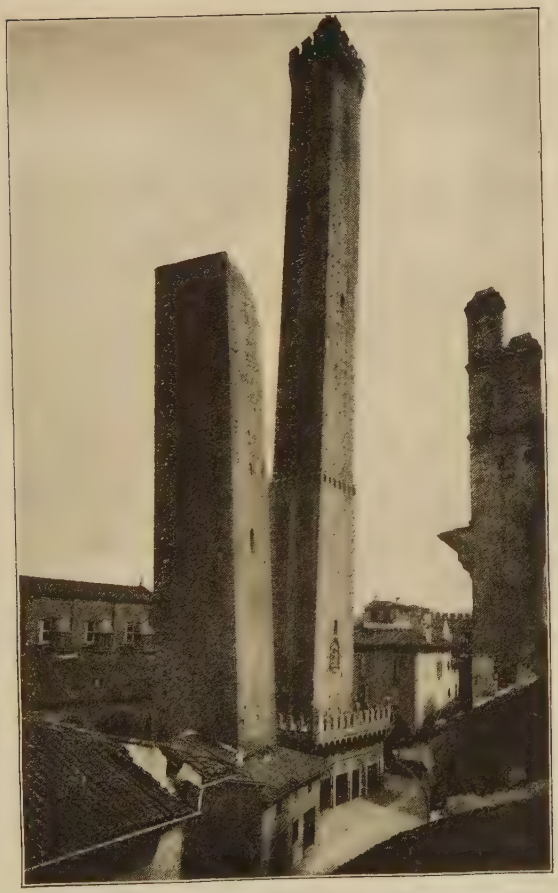
leased. For many years after the death of the king, the people of Bologna continued to boast of their power and prowess, and on the monument that was erected over his tomb they congratulated themselves in the most amusing manner over their skill and determination.

Later on in the thirteenth century the state of confusion into which Bologna had come, owing to the pride of her people and the constant conflict between her chief families for supreme controlling power, led to her losing the complete independence upon which she had prided herself, for the more important adherents of the Guelph party, fearing that the city would be torn asunder in the struggle and lose all its position, appealed to the Holy See to declare a definite supremacy over it. This was done by Pope Nicholas III., who visited the place in 1277, reconciled the rival parties, and was accepted as overlord by the populace, who gave him a very hearty welcome.

Bologna was then ruled by papal legates, and this rule continued in name down to 1506, although the later rulers of the Visconti and Bentivogli families considered their position more that of supreme and hereditary sover-

eigns than as vicars for the Holy See, which they actually were, until Pope Julius II. gave them very clearly to understand their rightful position.

In our consideration of the long period that is included in the course of events just stated it is well to commence with the two leaning towers that dominate the city, and which are such strange and prominent objects in the landscape. The reason for their erection is not known, but the Bolognese historians attribute them to the pride of certain great families who desired to raise these edifices that they might stand for ever and commemorate the power and wealth of their builders. The taller tower was started in the early twelfth century by the Asinelli family, the smaller one by three brothers — Filippo, Oddo, and Marco Garisenda — at about the same time. They may have been built as belfries, or it may have been intended to attach to each of them some great palace to which they should act as *campaniles,* but in all probability they were no more than triumphal monuments, erected to show the dignity and vast means of those who built them in competition with each other. Prob-



LEANING TOWERS, BOLOGNA.

ably they were intended to be encased in marble, as were the western fronts of so many churches in Italy, but the cost was found too great, or the builders died before the completion of the work, and their successors did not feel inclined to waste more money upon them. I do not recommend you to climb the stairs in order to obtain the view, as although the sight is extensive and varied, the effort to gain the top is a serious one, and the result is not commensurate with the pains. As outlooks in time of warfare they were no doubt very useful, and probably the original idea of their erection arose in that way. Their inclination took place early in the history of their erection, possibly as the result of an earthquake, or by reason of the loose character of the soil or the insufficiency of the foundations, and the builders tried to rectify it as their work progressed, and eventually, finding that it was not serious, carried up the tower as high as they could, preventing the inclination from increasing by various ingenious devices in the brickwork on the opposite side to that on which it leaned.

The other great tower in Bologna, that

which crowns the Palazzo del Podestà, was erected for another purpose, having been built, when the first attempt was made to rescue King Enzio, in order that a sharp lookout might be kept and the safety of the illustrious prisoner ensured.

The foundation of most of the churches of Bologna belongs to the thirteenth century, that of San Petronio, the largest, being a hundred years later in date.

The Church of San Domenico is, perhaps, the most important one in the city, and its foundation belongs to the period just named; but it has been so altered, restored, and practically rebuilt, that it is difficult to discover anything in it that belongs to the original structure. On our way to it, we shall mark the two fine tombs that stand out in the piazza, and the two statues near to them. The statues of the Blessed Virgin and of St. Dominic are seventeenth-century work, but the tombs belong to a much earlier period.

They are both of them thirteenth-century work, and were erected to the memory of important citizens of the city.

The one near to the church, in which the

sarcophagus rests under an elegant colonnade, supported in its turn by a series of fine columns and crowned with a pyramidal roof, belongs to one Roland Passagieri, who in 1250 was head of the notaries of the place, and who was selected to write the letter to the emperor in reply to the one which he sent to Bologna imperiously demanding the release of his son Enzio. It was mainly on the advice of this Roland that the citizens determined to show their power by retaining the king as their prisoner, and he was selected to convey to the emperor their decision, which he did in a letter so strong and haughty in its expressions, and withal so well expressed, that it was quoted by many writers of his day with approval as a model of what such a letter should be.

The citizens, feeling that Roland had given to their city an added lustre of glory and dignity, gave to his remains a magnificent funeral, and buried him in a prominent position, erecting over his burial-place this delightful monument.

The other similar tomb, which stands near to the house in which the deceased person resided and which is plainer in its structure, was

erected a little later to another notary who appears to have been a friend of the great Roland and his successor in office, and who was a member of the noble house of Foscherari.

On entering the church proceed at once to the large chapel on the *right,* which contains the ** Arca di San Domenico, one of the greatest works of Niccolo da Pisano.

St. Dominic died in Bologna, and when he was canonized his bones were translated to this church, and placed in the sarcophagus which the great Niccolo and his pupils had sculptured for the purpose, and the subjects of which are the chief miracles attributed to the saint. The actual "*arca*" only is his work and that of his pupil; the predella carvings and the canopy were added three hundred years later. As an early work of the great master, the sarcophagus is well worth careful attention, as it marks the commencement of a new spirit in art, and the beginning of that movement which had its full fruit in the great pulpits in Pisa and Siena, and in all the varied sculpture of Giovanni and Andrea di Pisano, who followed the great Niccolo. There is a dignity and force in the reliefs on this tomb,

NICCOLO DA PISANO. — ARCADI SAN DOMENICO.

and a graphic power of telling the story that is not to be seen in the later works by Alfonso Lombardi, which were added in 1532. The kneeling angels in front are of different date. That on the *left* is by Niccolo dell' Arca, who also did the wreaths of fruit held by the children on the canopy, and derived his sobriquet from his success with this work; while that on the *right* is said to be an early work of Michelangelo, who also carved the figure above of San Petronio holding the church in his hand. These figures betray none of the fiery spirit of the master, nor none of his paganism, and if they are his work at all, they belong to the very beginning of his career.

It is known that Buonarotti was in Bologna when Pope Julius II. entered it in triumph, but this sculpture belongs to an earlier period than that, and there is but little evidence to connect it with the great Florentine.

Above the tomb can be seen a fine fresco by Guido Reni, one of the really impressive works of this invertebrate artist, whose huge creations, spread over such vast spaces, are to be found in profusion in his native city, and who is buried in this very church.

The other important sight to be seen in this church, when a careful attention has been given to the reliefs on the tomb of St. Dominic, consists of the stalls in the choir, which are the work of two Dominican friars, Fra Damiano da Bergamo and Fra Antonio Asinelli, the latter a member of the family who built one of the leaning towers.

They were carved and inlaid in the sixteenth century, and the intarsia work, representing a cycle of scenes from Scripture, is of the highest merit and excellence.

The same two friars worked in the sacristy, inlaying the entrance door and the cupboards in which the vestments are kept; and they are said also to have carved the two statues of the Virgin and St. Dominic, although, if the inscription on one of them is to be accepted, they were made from a tree planted by St. Dominic himself, and therefore may well have been made long before the period of these two good friars.

Near to the choir, in a chapel to the *right*, is to be found a very fine * picture by Filippino Lippi, representing the Marriage of St. Catherine, and signed and dated 1501. It was

painted for the donor of the picture, who is to be seen in one of the corners of it.

The ** silver reliquary in which the head of St. Dominic is preserved was made in 1373, and is of considerable beauty, the chasing, which represents scenes from the life of the saint, being remarkably fine, but this treasure is so seldom to be seen that it is useless to describe it. Only once a year can it be exhibited, and even then it is not easy to come sufficiently near to it to be able to appreciate its beauties, and only the production of letters of introduction from the highest of ecclesiastical authorities will obtain for the visitor a special view of the relic and its silver shrine.

One more thing must be noted before leaving this church, and that is, in the *left transept*, opposite to the tomb of King Enzio, a portrait of St. Thomas Aquinas by Simone da Bologna, which it is authoritatively stated is an actual likeness of the saint painted from a lost original some eighty years after the death of St. Thomas, and retained in this church ever since.

We will now leave the Church of San Domenico and return to the Piazza, or Forum,

already mentioned. It is one of the most impressive squares in Italy and contains some remarkable buildings.

Adjacent to it is the Piazza di Nettune, containing a fine fountain, which was first erected in about 1560 when San Carlo Borromeo was legate for the Pope in the city, and was one of those beneficent works that the great cardinal was so fond of initiating. The Church of San Petronio, which has never been completed and is only a portion of what was intended to be built, occupies an important position in the piazza, and opposite to it is the Palazzo del Podestà, where Enzio was confined and in which, in 1410, the conclave met when Pope John XXIII. was elected. The great hall upstairs is now used sometimes as a market-hall, and often for local exhibitions. In this building Roland carried on his duties, and here still do the notaries meet in their own room, in which are contained many of their records, others having been removed to the library. Here are preserved a vast quantity of papers which can, I am able to testify, yield information of the greatest importance as to Bologna,

and which would well repay a systematic examination.

On the left, as one stands in the square facing San Petronio, is the impressive Palazzo Comunale, over the entrance of which stands the bronze statue which really represents Pope Gregory XII., who was a native of the place, but which has been turned into a figure of San Petronio in order to save the figure from the destructive mob who ruled the city during the revolution of 1796. The building is used as a government office, and its architecture is composed of a great variety of styles, as it has been so altered from time to time that little of its original pointed work remains. There is nothing of consequence to be seen inside, save a fresco by Francia, which can be seen another day when considering the art of that great artist.

Opposite to this Palazzo Comunale is a fine portico or colonnade known as the Portico de' Banchi, which is passed on the way to the Museo Civico. The next door beyond the Museo is the Archiginnasio.

This was the original university building, although not the first place in which the educa-

tion for which Bologna has always been famous was taught. Long before the sixteenth century Bologna had a learned university, but did not possess any central building in which the work could be carried on, and it was therefore conducted in separate detached rooms taken in different houses throughout the city by the professors. In 1562 Cardinal Carlo Borromeo, to whom not only Bologna but so many other towns in Tuscany owe great privileges, being papal legate in the place, found that a grievous state of affairs existed, owing to the want of a central college; and he erected this Archiginnasio, and placed all the professors in it. Here was the important work of education carried on till the seventeenth century, but the chief rooms are now filled with the fine library, known as the Biblioteca Comunale, admission to which, if you are a student, can easily be obtained. This delightful building is worth visiting, however, in order to see the many thousand of coats of arms, which are the heraldic achievements of the past students and professors, and which seem to cover every available space on its walls and

galleries, producing a remarkable and quaint decorative effect.

There are the remains of the college chapel to be seen opening out of the court, the walls and ceiling of which are covered with fresco-work by a local artist of the late sixteenth century; but it is the arms which are spread about in all directions that are the sight of the place, and some of them are so well painted as to be works of art of considerable importance.

Now let us return to the square, mount the flight of steps, and enter San Petronio.

We have here an unfinished fourteenth-century church, the chief building that was started in the days when Bologna was free. If completed it would have been a most imposing building, but one quite out of proportion with the importance of the city, as the interior contains only the nave and two aisles; and the church was to have been extended very much farther, with a chancel, sanctuary, and lady-chapel, and to have had north and south transepts on each side.

The work of its erection was continued down to 1659, when it came to an end, partly because there was a growing feeling against

the expenditure of any more of the town money upon the church, and partly because it was considered that to carry out the original plan would be to cripple in effect other buildings, and would involve the destruction of part of the Archiginnasio and some fine houses that stood near to the church.

Before entering give some attention to the exterior, as the central doorway especially is worth notice. It is entirely the production of Jacopo della Quercia, the noted sculptor and wood-carver, and was done in 1495. The archway is covered with reliefs which embrace various scenes from the Old and New Testament, over thirty figures of patriarchs and prophets, and representations of the Madonna and Child with San Petronio and San Ambrogio, the patrons of the city. The left and right doorways are the work of other artists, Tribolo and Alfonso Lombardi and their pupils, and are almost equally fine, notably the Resurrection under the left archway, which is a remarkable piece of carving, telling its story with a clearness and force that is worthy of note.

The interior of the church is impressive on

account of its vastness and by reason of the great size of the columns, their height, and the subdividing of the arches; and it is rendered still more so by the presence in the aisles of some interesting mediæval crosses that originally stood at the various gates of the city, and have been removed to this church. One of them goes back to the twelfth century, and all of them are curious and quaint. The frescoes in the side chapels are effective but of very little importance, but there are some fine pictures in the church by Costa which are worth looking at, and will repay attention. In the sixth chapel on the *right* is a St. Jerome, in the seventh on the *left* a Virgin and Child, dated 1492, and in the fifth on the *left* an Annunciation. The Virgin and Child is an especially fine picture, and I will refer to it again later on.

The painted glass in the fourth chapel on the right should be noticed. It is by a glass-painter of Ulm, and was made in 1491, as the date on it proves. There is also some good glass in the same chapel in which the Virgin and Child by Costa is to be found; and in the next chapel, which contains the Annunciation,

is to be noticed some fifteenth-century intarsia woodwork and a curious pavement of enamelled tiles of about the same date, which is as early as anything of this kind in tile-work is known.

The fine marble screens which are to be found in each of the chief chapels are also notable, and it will be remarked, as a curious feature of the church, that there are two eighteenth-century clocks standing in the aisle on the left as one enters, which give respectively the mean and the solar time. Close to them on the pavement is the meridian line.

Attached to the church is a small museum called the * Museo di San Petronio and containing some important objects. The first room contains only plans and designs for the building by many noted architects, including Palladio, together with a model of the church in wood as it was originally proposed to be built. There is also above the mantelpiece a curious picture of the fifteenth century, attributed to Marco Zoppo, evidently Bolognese, and representing the Virgin and Child with saints; and there are certain quaint astronomical instruments.

INTERIOR OF SAN PETRONIO, BOLOGNA.

In the inner room is a fine collection of sacred vessels, many of them of great age and interest. Especially noteworthy are the chasses, or reliquaries, of the fourteenth century, composed of ebony and ivory inlaid with precious stone and crystal, and also the curious reliquaries of a century later, which were made from still older ciboria transformed into reliquaries. Some of the chasses, notably 78 and 79, contain fine enamel-work, and many of them are of great beauty. There is also a collection of the ancient vestments of the church, some fine illuminated service-books, a splendid pax and monstrance, and a volume containing an autograph manuscript respecting the book of psalms by St. Anthony of Padua. On the opposite side of the room is to be found part of the unrivalled collection of books of music that belongs to this church, and which extends from the sixteenth century down to recent times.

From San Petronio I want you to go to two other churches which contain thirteenth and fourteenth century work worth attention.

If you are at the Hotel Brun, as is probably the case, you turn to the left on leaving it, and

turn down by the side of the hotel, and in a few moments you will be close to the Church of San Francesco. You will not fail to notice, as you approach the church, the three important tombs that stand in the street, one of them nearly hidden by a house, which will recall those two which we saw in front of San Domenico. These also are erected to important men who were notaries and judges in the thirteenth century, and although they have each of them come under the hand of the restorer and show signs of having been "done up," yet they are interesting examples of the important tombs that the members of this notable college of lawyers were so fond of having erected. They were all three of them built in the middle of the thirteenth century.

The church which stands so close to them has passed through many vicissitudes, and has in turns been a church, a barrack, and a custom-house, and is now again held by its original possessors, the Franciscans, who have restored it. The campanile, which is the original work, is worth notice, and the effect of the interior conveys the impression that was given by the original architects of a great,

SAN FRANCESCO, BOLOGNA.

high, open church; but there is little of the old work that has not been restored out of all character. Part of the reredos is original fourteenth-century work, but it has been added to and altered, and is now not worth study.

The other church which I want you to visit is Santa Maria dei Servi, and is in the Via Mazzini, one of those four streets which branch out near the leaning towers, and is really not far from San Stefano, which is in the next street.

The main feature is not inside the church, but outside, and is the delightful colonnade called the Portico dei Servi, which occupies the square in front of the church.

The church, as its name will tell, is a Servite one, and this colonnade was built by one of the generals of the Order, Fra Manfredi of Forli, who lived in 1390, and who erected this series of graceful arches of marble in order to beautify his church, to provide a place for the people to meet and to listen to sermons, and to give them, as he states, "a place where they can sell their goods and learn the lessons of the life of the Servite saint, San Filippo Benozzi, at the same time." He was a skilful

architect, and has done his work with remarkable ability. He is buried in the church for which he worked so hard, at the back of the choir, having died some four years after the completion of this colonnade.

Inside his church you can see if you like, in the tenth chapel to the right, a marble wine-jar, of charming design, which has been in this church since 1370, and was given by the Sultan of Egypt to another general of the Order, one Fra Vitale, as having been used at the marriage at Cana in Galilee. It is preserved in a cupboard near the altar, and is a very fine marble jar undoubtedly of great antiquity.

CHAPTER XX.

BOLOGNA UNDER THE BENTIVOGLIO AND THE HOLY SEE

THE fifteenth and sixteenth centuries witnessed the times of the greatest splendour for Bologna, and during that time most of the important churches and palaces were erected.

Notable among them is the great church in the Via Zamboni of San Giacomo Maggiore, which contains the chapel of the Bentivoglio rulers, who were supreme for so long a period in the city.

The chapels in this edifice extend all around the east end behind the high altar, and the Bentivoglio one is the eighteenth from the right and at the extremity of one of the aisles. In it is the important ** altar-piece by Francia, which that artist painted in 1449, and which

is one of his most celebrated works. It is usually covered and the chapel locked, but it will readily be exposed to view by the custodian of the place, who is to be found as a rule in the church. Few pictures that are to be seen in these northern towns are more beautiful than is this one, in which the Virgin and Child are surrounded by the patron saints and protectors of the place. The figure of St. Sebastian especially is finely conceived, and the angels that are grouped around the central figure are of great sweetness and beauty. Above the altar-piece is an Ecce Homo by the same artist. Near by in the same chapel is a quaint work by Lorenzo Costa, representing the founder of the family with his wife and children engaged in adoration, and close to it is an *alto-relievo* of 1458, representing Annibale Bentivoglio on horseback, by the sculptor who did some of the work on the tomb of St. Dominic, and so obtained his name, Niccolo dell' Arca.

The founder of the family lies buried opposite to the Bentivoglio Chapel in a tomb by Jacopo della Quercia which was originally intended for a Ferrarese doctor, but was adapted

SAN GIACOMO MAGGIORE, BOLOGNA.

by Annibale for a tomb for his father. The effigy is upon an inclined plane. Antonio Bentivoglio was a notable judge, and it was his son Annibale who, ruling as the vicar of the Pope, took to himself a degree of power which made him almost independent of the papacy. Annibale's son was the Giovanni Bentivoglio who ruled in 1450, and who was driven out of the city by the victorious Julius II.

In the chapel there are also to be seen other frescoes by Costa, representing scenes from Petrarch; and triumphs, among which is one that is specially noteworthy, depicting the Triumph of Death.

The custodian who opens the chapel will now take you round at the right through a door, and down some steps into the disused Chapel of Santa Cecilia, also founded by the Bentivogli, and containing the only frescoes that remain in Bologna by Francia, who did so much fresco decoration in the city. The Chapel of Santa Cecilia is covered with the work of Francia, his friend Costa, and their pupils, the two scenes near the altar, depicting the marriage and the death of the saint, being

the only ones from the master's own hand. Costa did the two next to those by Francia, and the remainder are by other Bolognese painters, who were their pupils. All of them have suffered much by reason of the damp and the indifference of the custodians for many years, but in 1876 they were carefully repaired, and a method of preservation applied to them which arrested the further progress of the injury. Giovanni Bentivoglio reigned in Bologna for some forty years, and this chapel was one of the many works with which, during that long period, he beautified his native town. It was commenced in 1481, but, for some reason or other, the work was stopped for some time, and the building was not completed till 1504. Then the work of decoration began, was continued during some years, and completed before 1507. The scenes which the master himself painted are represented in the midst of local scenery, and so strong in Francia was the desire to be accurate that the very situation in which the marriage is taking place, with its hills and buildings, can be identified in the present day.

Returning through the passage and chapel

to the church, there are yet a few things which it is well to notice. In the fifteenth chapel, in which is preserved for veneration a minute fragment of the True Cross, stands an important, very early altar-piece, divided into many compartments, representing the Coronation of the Virgin, painted by Jacopo Avanzi.

Near to it is an early crucifix, by Simone dei Crocifissi, to whom I have already referred on page 142. The other notable picture is in the eighth chapel (always counting from the *right*), and is a work by another Bolognese artist, Innocenzo da Imola, to whom we will refer later. It is a really beautiful picture, painted in a Florentine manner, and recalling the work of Raphael, who was his master.

Coming out now into the Via Zamboni, cross the street and pass down the one opposite to the church, the Via Marsala, which will take you to the Church of San Martino Maggiore, in which are certain other notable pictures. Opposite the door in the first chapel on the left is the chief one, a Madonna and Saints, by Francia, which is set in a frame which is also the work of the master, and is a very fine example of those grand frames

which are a feature of Bolognese paintings, and which Francia delighted to devise. The whole altar-piece is the work of this master, including the Pietà above, and the Ecce Homo below, and the painting of the arms of the family who were the donors of the work on the frame itself. The picture is thoroughly Ferrarese in its arrangement, being pyramidal and set upon an open arch through which can be seen a charming landscape beyond. The four saints are St. Sebastian, St. Anthony of Padua, St. Bernardino of Siena, and a fourth saint, who is called St. Roch, but is not represented with his usual emblem, and is, I think, erroneously given this name. It is a fine picture, painted in glorious colour, glowing with light, and very dignified in its conception.

Lower down the church on the same side, and close to the high altar, is a work by * Perugino, representing the Assumption, a mannered work, not by any means one of Perugino's satisfactory pictures, but undoubtedly his own painting, as the record exists of his coming to Bologna to oversee its erection in the church where it still remains.

The only other feature in this church which

COSTA. — VIRGIN BETWEEN GOD THE FATHER AND GOD THE SON.

requires notice is the glass in the round window over the altar, which represents St. James, and is from a design by Francia, and delightfully rich in colour and charming in drawing. Two more windows by the master will be found when we go to the Church of the Misericordia.

One other church remains to be seen, and that is San Giovanni-in-Monte, which is near San Stefano, standing back in a very short street up an ascent from the Via San Stefano. It is desirable to see this church, as it contains two works by Costa which are very beautiful, and which are also characteristic of the Ferrarese treatment of landscape, with its rolling distant view of hills and valleys carrying the eye on from distance to distance, as in Umbrian pictures. In the seventh chapel on the *right* is a Virgin enthroned with saints, and in the choir a lovely Virgin between God the Father and God the Son in the sky, with six adoring saints below, set in a very charming landscape. These pictures were both painted in the same year, 1497, and are particularly characteristic paintings by this master.

There are other churches in Bologna in

which treasures will be found, — hardly one without something well worth seeing and many of them quite rich in paintings, — but these are the chief ones. The others you may visit if you are staying some time in the place and desire to obtain a very clear view of Bolognese painters and their works. They are not so important as the ones that I have named, and therefore I omit them.

The palaces of Bologna are often extremely fine in their architecture, and will be noticed as you go along the streets. A very important one is the Palazzo Bevilacqua, where the famous Council of Trent held two of its meetings when driven away from Trento by fever. It is said to have been designed by Bramantino, and stands close to the central piazza. The ironwork of its gallery, over the entrance and also inside the quadrangle, is of considerable beauty.

One of the quaintest houses in Bologna is the Palazzo Isolani, in the Via Mazzini, with its strange overhanging front of woodwork supported by huge wood beams.

All over the city will be found important palaces that are worth notice; they are a

feature of the place, revealing the wealth and importance to which, in its Bentivoglio days, the city attained.

Another feature of the city is to be found in the arcades, which extend in all directions, and enable the visitor to pass under cover from one point to another over almost the entire place.

Perhaps ere we leave the sights of the place, it will be well to return for a short time to the Museo Civico, which we visited at the beginning of our sojourn.

It is interesting to notice in Room XIV. the collection of ancient musical instruments, which is as important as any in Europe and contains very many instruments of great rarity. Bologna has always been a great place for music, and it now possesses one of the finest libraries of old music in Europe, and many of the instruments preserved in the case on the wall opposite to the door by which you enter the room are local and historical. The viols and viorbas, trombas and arcilutes, should be noticed, as it is very seldom that these quaint things which appear so often in Italian pictures can be seen. Some of the

Hebrew tombs in Rooms XV. and XVI. are worth attention, notably the one of 1562, in which Pietro Canonici is lecturing seven persons, and four others are to be seen peeping over the wall. The Zambeccari tomb in Room XVI. commemorates a man who was an important member of that family who patronized Francia in so satisfactory a manner.

Then lastly, in Room XVII., notice the unrivalled series of ancient guild books which are open in the cases, and which commence in 1286 and continue down to the sixteenth century, providing a marvellously complete history of the guild life of the place, full of the deepest interest to historians, and only waiting for some great scholar to devote his whole life to their investigation, and open up a narrative that is likely to be of considerable importance. Many of the illuminations in these books are admirable and quaint in their naïve simplicity.

CHAPTER XXI.

THE ART OF BOLOGNA — THE GALLERY

THE art of Bologna is an imported one, having come from Ferrara, and originated with Francesco Cossa, who removed from that city to Bologna in 1470, and settled in the latter place.

There were, of course, painters in Bologna before that time, such as Simone dei Crocifissi, who has been mentioned, Marco Zoppo, and the school of miniature painters who are represented by Franco Bolognese, who lived in the early fourteenth century.

However, until Cossa left Ferrara, there seems to have been no regular school of artists in the place. An even greater and more important link between the schools of Ferrara and Bologna is to be found in Lorenzo Costa, who came to Bologna in 1483, finding Cossa already there and in the full swing of work.

Costa formed a close friendship with Francesca Francia, the goldsmith, and they decided to live together, occupying different floors of the same house; from these two men, who were certainly not so much in the position of master and pupil as in that of friends helping one another, came the greatest works of the school.

Francia was already well known as a clever goldsmith ere Costa came to the place, and he was also a typefounder and an engraver, but he speedily became more notable as an artist than he had been in either of the other crafts, although he always signed his pictures as *Aurifaber,* or goldsmith.

He worked largely for the Bentivoglio family, and many of his best works still remain in the city. When his patrons were driven out from Bologna, he stayed behind and continued to work for Pope Julius II., who was glad to employ so clever a craftsman.

Francia was well advanced in years when he first took to painting, and it is possible that he might never have developed his powers had not Costa come to Bologna; but he was too old a man to become a pupil of the Ferrarese

master, and there is as much evidence of Costa taking from Francia as of Francia absorbing from Costa, when the works of the two artists are examined. In several cases they worked side by side at the same altar-piece, each doing his own part of it; and these separate panels, when compared, bear eloquent testimony to the genius and close friendship of the two rivals.

Francia's work is noted for its full, rich colouring, its sweetness, its deep and intense pathos, and its truth and accuracy. He delighted in ornament and in jewelry, and painted it with loving care and attention, and he also loved to represent actual objects, such as vestments, crosses, and personal ornaments, and to paint them with such accuracy that they can even now be identified.

He has affinities with the Umbrians, and especially with Perugino; and as I have shown in my book on this artist, there is every probability that he met Perugino in Bologna at the very time when this Umbrian influence can be the more clearly traced, as the great Umbrian master spent some days in the city, in order to superintend the hanging of certain of his pictures. In all probability the two men

met, and had intimate conversation as to the art which they both practised with such skill.

Timoteo Viti was a pupil of Francia, and left him in 1495, returning to Urbino, where he is supposed by many eminent critics to have had a great influence upon the youthful Raphael. His works are rare, and are reminiscent of the manner of Francia his master.

Other Bolognese masters who deserve notice are Innocenzo da Imola, another pupil of Francia, and afterwards in the school of Raphael, with whom, it is known, Francia was on terms of closest friendship; also Tibaldi, who left Francia for Michelangelo; Primaticcio, who went to Guilio Romano; Abate, and others.

Francia had, it is said, as many as two hundred pupils, and his influence therefore spread far and near.

Quite a new school arose in Bologna some fifty years after Francia had died, started by Ludovico Caracci, who, with his relatives, Agostino and Annibale, settled in the place in 1589. He was by no means a great artist, but he seems to have possessed the power of teach-

ing to an important degree, and his pupils became famous. The motto which he adopted as the title for his academy was, "Those who regret the past, despise the present, and aspire to a better future." The days were past, however, for anything like a great inspiration; it was the period of huge canvases and frescoes, dense shadows, large powerful figures, heavy draperies, sombre effect in colour, and a greater attention to the effect of the picture as a whole than to the beauty of the individual faces or forms. The simplicity of the older masters had gone, their fervour and devotion had given place to quite other ideas, and pathos too often degenerated into sentimentality, and fervour into exaggerated contortion.

The three Caracci were very different one from the other. Ludovico was slow, heavy, determined, with very little inspiration, but plenty of knowledge and great ability to teach others what he could not perform himself.

Agostino was a very skilful engraver, a correct draughtsman, and a poetical man, who was learned in the stories and legends of the classics. His engravings are more important than his paintings, although his masterpiece,

which is in Bologna, and which we shall see presently, is a grand and dignified work.

Annibale was more truly a genius than the other two, but he was of a restless and turbulent character.

His works possess more true pathos than do the other paintings of the school, and are not only powerful but sometimes even inspired and inspiring. He was great as a painter of landscape, and devoted much time and attention to the landscape backgrounds that were so important in his paintings.

The Caracci had a pupil who was a profounder genius than his masters, Guido Reni, and who, if he had only contented himself with a few works and those of real inspiration, would have been a really notable master. He stands out with Domenichino and Albani amongst the host of men who worked in the Caracci school as representative of distinct genius, but is head and shoulders above his two companions. At one time his pictures were greatly in demand, and he was one of the most popular of old masters. Now he is suffering from an equally unmerited amount of opprobrium.

His works are so numerous as to prove that he had a large number of clever pupils to whom he allotted the minor portions of his gigantic compositions, but he himself was capable of flights of genius that were all the more impressive by reason of the ordinary level of his regular work. He was fond of huge imaginative scenes, dull neutral tints, black dense shadows, and idealized abstractions that were neither human nor divine.

Guido was a man of tremendous energy, extreme cleverness, and considerable executive genius, but his productiveness was far in advance of his abilities, and his pictures are at times both in ideas and colouring distinctly unpleasant.

Domenichino was a sentimentalist, Albani a copyist of other painters' ideas, and with them the school passed away, and Bolognese art was no more.

It has been necessary to refer at some length to these Mannerists or Eclectics, who formed the Decadence of Italian art, because they originated in Bologna, worked in that city, are connected with it, and their works are so well represented in its gallery that no sketch, how-

ever brief, of the art of Bologna is complete without them.

Taken as a whole they are extravagant and theatrical. Their origin was due to the great demand for pictures, the haste with which they were painted, the small sums that were paid for them, and the desire on the part of those who commissioned the paintings to cover very large wall spaces with effective bold decoration.

Certain characteristics belong to them all. The technique, in the case especially of the Caracci and their immediate followers, is accurate and satisfactory. In drawing and in colour they are often very near to perfection, but there is no originality, no breathing spirit of inspiration, to be found. Nature is not studied save in the landscapes in the paintings of Annibale, and there is a feeling of sham and imitation in trees, in rocks, hills, and valleys. The figures sprawl over the canvas, and are not clothed in silk or in satin, but merely in *drapery,* which is monotonous, vulgar, and commonplace. There is no delight in painting jewels, ornaments, armour, or weapons with accuracy and feeling; they are merely repre-

sented or suggested, but not painted in the true way in which the old masters painted them.

The pictures are full of terror, horror, and cruelty; they aim to excite and impress; or else they abound in such exaggerated sweetness as becomes cloying and unpleasant, and is suited to attract a vitiated taste and a voluptuous sentimentality.

Here and there stand out pictures which are mannered to a less degree, and are to a certain extent truthful; but on the whole the school is marked by degeneration, which was, in the hands of Carlo Dolci and Sassoferrato, to attain to the lowest depths of false sentiment and unnatural feeling.

Having thus glanced at the main features of Bolognese art, let me take you to the gallery in which you will find every side of it represented, in rooms particularly well lighted, arranged, and catalogued, and specially convenient for study.

The tramway down the Via Zamboni passes the door of the gallery, and this tram can be reached by another one which passes the door of the Hotel Brun, so that if you desire, as

the gallery is at the other end of the town, you can ride to it all the way. After passing up-stairs and through the turnstile, it will be well for you to walk on through the first few galleries till you reach the chief room, which is lettered E, and in that room begin your studies.

In Room E is an unrivalled collection of the works of Francia, which are the chief gems of the gallery, but perhaps it will be well for you to go to the left wall first, and see the paintings by Cossa and Costa.

64 is by Cossa, signed in full, and was painted by him in Bologna for the Commercial Guild of the day to adorn their chapel. It is harder than the work of Costa, more formal, dull in colouring, not free from forced and awkward contorted attitude, and somewhat rigid in its expression. The kneeling donor, Alberto de' Catanei, is a notable figure, and the head of the patron saint of Bologna, San Petronio, is worth particular notice. The whole conception is severe, quiet, strong, and simple. The effect is that of dignity and restraint. The slight knowledge of decorative effect and of anatomy is compensated for by

the admirable grouping and the stern truth of the picture. It is very Ferrarese, and forms a starting-point in our survey.

Of the work of Costa (65, 392, and 376) we do not find such satisfactory examples as those we have already seen in the churches, notably those in San Giovanni-in-Monte. San Petronio (65) is a dignified figure, bearing in his hand the city of Bologna, and having with him St. Francis and St. Dominic. 376 is a Marriage of the Virgin, and 392 a Virgin and Child seated. All three are signed works, the last named being the earliest, 1491, San Petronio 1502, and the Sposalizio 1505. Costa is weak in colour compared with his friend, there is a timidity about his drawing and a weakness about his faces, while the draperies are often poor in colour, cold and grayish in tone; but he is, notwithstanding all this, a really great master, a very accomplished painter, who loses something of his attractiveness when brought into such close contact with Francia, but who is always inspiring, enlightening, and sumptuous, with a great love for beauty, a quiet religious dignity, and a charm which can easily be felt.

Now turn to the opposite wall and look at the works of his friend. The earliest work in this gallery by Francia is not a painting at all, but is in niello. Item 586 is a frame containing two works in metal, each intended as a pax, and worked by Francia in what is called niello. The little one is adorned with the arms of the Sforza and Bentivoglio families, and was probably intended as a wedding-gift from Giovanni Bentivoglio to his bride, Ginevra Sforza. It represents the Crucifixion, and is set within an arch bearing an inscription, and having above it a representation of Christ spreading out His wounded hands, with an angel on either side of Him.

The other pax is a later one, and depicts the resurrection. It has on it the arms of the Felicini family and Ringhieri family, and was, like the first named, probably intended for a wedding-gift.

These two panels of silver were prepared in the following way. The design was cut with a sharp tool on the metal. A solution of borax, to act as a flux, was brushed over the metal plate and thoroughly worked into the incised lines. A prepared powdered amal-

gam of silver, copper, lead, and sulphur was then shaken on to the plate so as to cover it completely. The plate was then heated over a charcoal fire, more amalgam being added as the powder fused upon any defective places. When the powder had become thoroughly liquid so as to fill up all the lines, the plate was allowed to cool. After that the plate was scraped down so as to remove all the superfluous amalgam, leaving only what had filled up the incised lines; and then, lastly, the whole plate was carefully and finely polished till it presented the appearance of a smooth metal surface with a design upon it in gray-black lines.

The method was a very favourite one, and was used for decoration of vessels of all kinds, especially those that were used at the altar, and was sometimes still further enriched, as in the case before us, by the addition of coloured enamel. In process of time, it led to the discovery of the method of engraving, and the earliest prints that were made were niello proofs used by the niellist as tests of the progress of his work.

It was in this way that Francia began his

success as a niellist first, and then afterwards as a painter, but he always retained the ideas of a niellist and a goldsmith, and we shall be able to trace this habit of thought and action in his pictures. His earliest painting in this room is probably the Crucifixion that is near to the works of Cossa and Costa on the wall close to the door. It is 373, and it will at once be noticed that the draperies are stiff and formal as if made of metal, that the hands are hard, and that the amount of fine detail in the picture bespeaks the goldsmith rather than the artist.

The picture which Vasari calls the first that Francia painted is 78 and is dated 1494, but it is quite inconceivable that it was the initial work of the artist, as he must have painted many works ere he could have acquired the dexterity and skill that enabled him to paint this very lovely one.

It was done for Francesco Felicini, and introduced into it can be seen the jewel that Francia did for the same church, that of the Misericordia, for which this altar-piece was painted, and which he was requested to introduce in the painting. It is a Madonna and

Child with Saints Augustine, Monica, John the Baptist, Francis, Proculus, and Sebastian. Mark the love of detail that is so clear in this picture, not only in the jewel, but in the cope worn by St. Augustine, the clasps of the book, the chain worn by the donor, the staff carried by the bishop, and the decoration on the steps of the throne. Such details will always be found in the pictures of Francia, painted with infinite care and attention and yet never allowed to detract from the right understanding of the picture, but treated as accessories with just the discretion that they needed.

The picture which hangs so close to it was done soon after this one, and was the result of the great satisfaction given by Francia to the Bentivoglio, by the altar-piece painted for the Church of San Giacomo which we have seen earlier. This one was done for the son of the ruler, one Antonio, who was archdeacon of the city, and was part of an altar-piece commissioned from the two painters, Costa and his friend, for the Church of the Misericordia.

The lunette by Costa is still in the church, but so high up and in so bad a light as to

be almost invisible, and the predella we have already seen in Milan. With a view I suppose to subordinating his colour scheme to Costa's cooler and quieter scheme, Francia has substituted for his customary rich colouring a colder tone, and this has been intensified by the " rifacimento " to which this work has been treated. The persons who are introduced into this picture are not only Antonio the donor, who is kneeling in adoration and who is depicted, as he has but so lately returned from the Holy Land, in the garb of a pilgrim; but opposite to him Girolamo Pandolfi di Casio, — his great friend, who had been on pilgrimage with him, and who was a poet and had received the laurel wreath, — and also St. Joseph and St. Augustine, and a person who is called St. Francis.

We cannot examine each of the pictures in this room in full detail, or we shall not have any space for the consideration of other rooms, but Francia is so much the greatest artist represented in the gallery, that it is well to devote special attention to him, even if others suffer thereby. Number 80 is a very lovely picture representing the Madonna and Child with four

saints, and here the effect of colour is remarkable. It is mainly green in its varying shades, and green can be found all over the picture, each shade harmonized in a wonderful manner. This work is called the Manzuoli altar-piece, having been commissioned by a lady of that name; the angel in it is of peculiar beauty.

The strange crumpled effect of the draperies upon the ground near the feet of each figure is due to the influence of Costa and is Ferrarese, but as Francia developed he left this odd mannerism behind him, and we do not find it in his later works.

The Scappi altar-piece (372), painted for Giovanni Scappus, belongs to about the same period, and represents St. Francis and St. Paul with the Madonna and Child.

Of the Annunciation there are two paintings in this gallery, 79 and 371, the latter being the earlier one of the two. It is dated 1500, and although a little crowded in arrangement is a very lovely picture. The four saints are grand figures, St. John, St. Francis, St. Bernardino, and a warrior saint, either St. George or San Proculo-Soldato. It was painted for a Franciscan church, and therefore has the

arms of the Order upon it. Notice also the painting of the birds and plants which are always in Francia's pictures depicted with such accuracy and such care.

The other Annunciation is a later one, simpler in character, although not so late, and therefore not so simple as the one that we saw in Milan. Here there are only two saints, one on each side of the Madonna, and the quiet, calm expression of the face of the Virgin is very delightful and attractive. This work (79) is a very grand piece of colour, red in all its tones, and exemplifies one more of Francia's characteristics, the love he has of making one colour tone all the effect of the picture and give the key to its colour scheme.

We have seen how green tones the Manzuoli picture, and appears even in the shot colour of the vestments in the mantle, the lining of the vestment, the armory, the hills, the columns, the dragon, and the throne. We may notice a blue effect in the Bentivoglio Adoration of the Child, a brown in 372, a reddish gray in 78, and here we find red taking the same chief place.

There are other works by Francia in the

FRANCIA. — ANNUNCIATION.

room which require attention. We may look at the early Pietà (83), full of tender pathos; at the delightful Madonna and Child (499), with most characteristic beauty in the face of the Virgin, and gay, bright, irresponsible childhood expressed in the Divine Infant; and we may look at the quaint votive predella (82), small and full of strange mystical teaching, and painted for the Church of the Misericordia by a donor to commemorate the event to which I have given some attention in my book on this artist.

Having now seen all the chief works by the great artist in the room, it will be well to look at those painted by his son and successor which are above them in the higher tier numbered 84, 85, 86, 87, and 588. In them will be seen the same idea of glorious colour that characterized the father, but it is harder and cruder in tone, and Giacomo has not the ability to melt one hue into another that his father possessed in so preëminent a degree. There is far less originality, much more stiffness, and a lacking in inspiration that is very marked; and after a careful examination of the father's

works, you will not care to devote much attention to the son.

We will now leave this room, but if you are sufficiently interested in Francia to carry your investigation further, I can recommend you to visit the Church of the Misericordia which is outside the walls of the city, just beyond the Porta Castiglione, and which was in Francia's time the most popular church in Bologna, and the one for which many of his greatest works were painted. In it you will find the part of the altar-piece done by the two friends which Costa painted, a curious fresco by Francia, and above all some lovely stained glass in two circular windows that were designed and coloured by the artist. Then in the Archiginnasio, in the inner library, you will be shown the earliest work of Francia that remains in Bologna, a Crucifixion, which is very full of the goldsmith characteristic, and is curiously hard and angular in its draperies and limbs. It is redolent of the niellist to a greater extent than any other work.

In the Church of San Vitale ed Agricola in the Via San Vitale you will find a very archaic sacred picture to which Francia has painted

some angels playing on musical instruments, placing his canvas over the original picture, which can be seen through a large oval in it, and adding his delightful angels at the desire of the people who worshipped at the church, in order to give additional honour to their favourite Madonna.

Another interesting work of the same artist can be found in the Palazzo Comunale, in the building over the entrance of which can be seen the figure of the Pope, which I told you was transformed into that of the San Petronio. It is up-stairs on the first floor, and is a fresco painted on a wall to commemorate the safety of the city during a terrible earthquake of 1505. It is undoubtedly a genuine work of the master's own hand, and has an interesting inscription underneath it.

Lastly, you may care to see a work of Francia's early days, a Madonna and Child which is in the third chapel on the right in the Church of San Dominico, and which has ornamental crowns of metal-work attached to its canvas, quite spoiling the picture, which is very difficult, if not impossible, to see adequately, unless you can get the glass door which covers it

opened. Its position is over a very important altar at which several miracles are said to have been wrought, and by reason of which this extra adornment was given to the picture.

All these pictures, and the quaint shield made by Francia, with some delightful niello-work around its border, preserved in the house of the Rodrigrez family and not often to be seen, will be found fully described in my work on Francia, but are noted here in case that you may care, when in Bologna, to make a fuller study of this artist and his works than the space of this book will allow me to set forth.

We will now leave the Francia room and return to the next room, called D.

The chief picture in this room is the celebrated work of Raphael (152) representing St. Cecilia, which is considered the chief ornament of the gallery. The guides with persistent importunity will seem to begrudge every minute that you give to other works, unless you give what in their ideas is a proper attention to this picture, which they seem to think is worth in merit all the others put together. It has unfortunately been so terribly restored

that whatever beauty it once possessed is very much a matter of the past. The sky has been scandalously repainted in the roughest manner, and all the delightful cherubs which filled the heaven, as they do now in the Madonna di San Sisto, at Dresden, and which can yet be seen in the sketches for this Santa Cecilia, have long ago disappeared, and therefore one of the greatest beauties of the composition has gone. The face of the Magdalen who stands by the side of St. Cecilia is still one of great loveliness, but the process of transferring the picture from panel to canvas and the repainting of many of the faces has ruined the rest of the work. The picture was painted for Elena dal' Oglio, a relation of Cardinal Pucci, in 1513, and finished in 1515, and was intended for a chapel of St. Cecilia in San Giovanni-in-Monte, where now, in the transept close to the grave of the donor, a copy of the picture hangs. The faces must all have been very lovely, as traces of great beauty can still be perceived in them, but at no time can the work have been one of Raphael's greatest successes, by reason of serious errors in its composition. Deserting the accepted method adopted by artists of his

period, notably by those of the Florentine and Bolognese school, of painting inanimate objects from the object itself, and with accurate detail, Raphael in this picture gave a free rein to his imagination, and so spoiled the very feature of his picture which he desired should be important, and which, in the hands of such a man as Francia, would have been delightful.

Not one of the musical instruments is correct. The viol has its strings broken and yet the bridge stands upright, although nothing is holding it, and the tail is still strained out in the proper direction; the pipes of the organ are falling out of the frame as no pipes could possibly fall were the portable organ held in the position in which the saint holds it, and with the connecting string broken; the wooden pipes are broken across at just their strongest parts, where by no possibility could they have broken; and even the viol is itself broken where it is not in the least likely that it would have sprung, and in a manner into which the wood could not possibly go.

The design is Raphael's, the composition is delightful, and one of the faces is fine, but more than that I cannot with any honesty say;

and as regards real art, there are many pictures in the room that we have just left that are far finer and far more instructive than is Raphael's St. Cecilia in its present condition.

Opposite to it hangs a lovely * Perugino painted for the same church of San Giovanni-in-Monte, representing the Virgin in glory with four adoring saints, St. Michael, St. Catherine, St. John the Divine, and St. Apollonia. The St. Michael is the same figure that appears in the Certosa altar-piece in the National Gallery, but perhaps finer in figure and more refined in beauty (mark especially the hands) than in that celebrated work, while the other three figures are stately and impressive in their calm, isolated composure. The picture was painted in 1498, and in the following year I have ascertained that Perugino visited Bologna to see to the hanging of the picture, and there no doubt met with Francia, who was at that time in the full pursuit of his art.

To that meeting I attribute much of the Perugino influence that appears in the works of Francia, or else to an earlier visit which the great Umbrian paid to Bologna.

Other noteworthy pictures in this room are 61, a very fine Cima of the Virgin and Child, a lovely Bellinesque picture in its original frame and signed by the artist in full; some interesting works by Imola, notably 216, a dreary picture, but of pleasing colour; 292, a very Raphaelesque picture, too rosy in colour; and 89, a very effective work; 210 is by Giulio Romano; 198 is by Vasari, author of the "Lives of the Painters;" and 145 is by Tintoretto.

There is nothing in Room C which need detain you for a moment, as all the pictures that it contains are by the various lesser men whom Bologna produced in such numbers.

Room B represents the Caracci and their school.

By Ludovico the founder there are — 42, Madonna and Child; 43, Transfiguration; 47, Conversion of St. Paul; 48, Madonna in Glory and others; but all of them are marked by extravagance, contortion, dense shadows, and dreadful faces. Mark especially the Madonna in 42.

By Agostino there are — 34 and 35, hot,

dreamy, and theatrical, although good in tone on the whole, and accurate in drawing.

By the greatest man of the three, Annibale, there are many works. 36 and 37 are examples of mere beauty, some lovely faces, a delightful truth and accuracy in drawing, fair colouring, but an entire absence of spirituality or inspiration.

Still later men are represented in 206, 207, and 208, which are by Domenichino, very theatrical, mystic pictures, emotional, powerful, strong, but lacking in any gentle spirit, or in true devotion. They are exciting pictures, full of horror, especially 208, which appeals only to the lower emotions of pain and terror; and yet there is a grandeur about them, and ability and skill are marked in the technique, handling, and grouping. Mark in 207 the presence in the hand of each person of a rosary, and the mystic character that the artist has given to the composition.

The other important pictures in this room are still less satisfactory from an artistic point of view, and belong to a still later man, Guercino. The pathos in them is artificial and ignoble, the colouring and lighting unearthly

and exaggerated, the shadows absurdly dense, and the composition theatrical.

The first room, A, is given up practically to Guido, by whom all the chief works in it were painted. The finest one is undoubtedly the rough sketch for the * Ecce Homo (142), which is far finer than the finished picture, bolder, more truthful, less emotional, and less forced in pathos.

The chief work in the room is the vast Madonna della Pietà (134), which represents the Virgin and Child, and the chief saints connected with Bologna; and beneath them, as in Francia's fresco of the Madonna Terremoto in the Palazzo Comunale, a view of the city with its walls and towers. There is no doubt that at times Guido proved himself to be really great. In style and colouring he was at times delightful, but he never could keep up to the high level throughout a picture, and in this one there are parts which are merely silly sentiment. The picture is, however, interesting and imposing.

In 135, the Slaughter of the Innocents, it is horror that is depicted, and not grief. There is no pathos in Guido, unless it appears in

GUIDO. — ECCE HOMO.

the Ecce Homo sketch; all the rest is theatrical.

The banner picture (138) must not be overlooked. It was painted to be used as a processional banner, and is certainly a good composition, and better in colouring than others; but it was too quickly painted for the artist to be able to put much conscientious work into it, and there is very little feeling to be discovered in it.

In this room there is, however, one really fine picture of quite a different school (360), in the *centre* of the room, the work of Niccolo da Foligno, called Alunno. Here is the work of a man of another age, deficient, if you like, in the knowledge that these later men possessed, but full of devotion and reverence, having plenty of time and plenty of desire to paint a picture that should tell the story that existed deep down in his own mind, and which he felt he must translate into colour to the best of his ability, and then offer as an expression of devotion to her in whose honour it was painted. It was done in 1482, a very early date compared with what we have been examining. It is strange, weird, and perhaps

hard, but there is an inspiration in it which all these vast canvases of the later time wholly lack.

Now return through the whole suite of rooms to the Francia room again, and leave it by the other door, turning into the corridor for a few minutes.

Here are the Primitives again. We shall not find accurate drawing; we shall notice strange colour and technique, and a gradual striving after better things; but we are back from the times of theatrical trickery to the times of devotion.

205 is an important early Venetian work by the Vivarini, 1450.

102 is by Giotto, simple, direct, telling its story well; just the faces and no more; quite a delightful work.

202 is said to have been painted by that local saint of high repute, St. Catherine Vigri, and represents St. Ursula. It is a picture of 1450.

Then there are numerous works by Avanzi, by early Bolognese men, by Lippo Dalmasio, Simone da Bologna, and by unknown artists; but this little gallery will repay some careful

attention, and will quiet you after the overwhelming effect of the later pictures, and enable you once again to collect your ideas and gather up your scattered thoughts into focus.

Only the first part of this gallery (entering, that is, from the Francia room) will need attention; all the rest can be passed by entirely.

CHAPTER XXII.

EXCURSIONS

IF there is sufficient time it is well for you to try and see the old Olivetan church, called San Michele in Bosco, that stands about two miles from the Porta d'Azeglio. To do so you have to write to the director for an order, and at your hotel you will be informed to whom to address your letter. The order is sent to you the next day at your hotel, and the church can be seen on certain days only. It is superb, situated on the top of a very high hill, and it can be easily reached by going most of the way by tram, and walking the remainder of the distance.

On arriving, one word of caution is needful. The whole convent is now occupied as an orthopædic hospital, and the order admits you first to this hospital, of which the authorities are very proud; and unless you are very determined and firm in your decision to see only the

church and the frescoes you will first of all be taken through the hospital, and worried by the sight of horrid instruments, operating-rooms, wards, nurses, and poor cripples with all sorts of terrible complaints.

The system is to take the visitor through all this distressing sight in order to obtain for the custodian a fee before you are allowed to enter the deserted church, which the authorities consider of far less importance than their hospital, with all its instruments of torture. If you are quite firm in your refusal, however, to cross the steps of the hospital, you will be taken into the church through a lovely doorway, the work of the celebrated Peruzzi, passing two exquisite holy-water basins, and will see some fine intarsia work in the stalls. The cloister contains some interesting ruined frescoes by the Caracci much more important than their paintings, and in the refectory you will find a very attractive series of views of all the houses of the Order, forming a charming decoration. There is not very much in all to be seen, but the excursion is worth taking, as the exterior of the church is good, its position delightful, and the frescoes in the cloister and

those in the choir by Innocenzo da Imola are important in the history of Bolognese art.

Another excursion that can be made is to the Certosa, which is now used as a Campo Santo. This also can be reached by tram, with a short walk from the point where the tram stops. The actual cemetery is not interesting, but the Carthusian church has some excellent stalls in it, some good fresco-work by Ludovico Caracci, and is an interesting piece of fourteenth-century architecture. Close to it will be seen the beginning of the interminable colonnade, which leads, after nearly three miles of walking under cover, up to the sanctuary of the Madonna di San Luca, the most sacred place in the neighbourhood. The church contains the miraculous picture said to have been painted by St. Luke, and regarded with much veneration; but besides that there is only an early work of Guido to be seen, and the view to the visitor, which is of great beauty, is the chief attraction.

There are many delightful drives about the outskirts of Bologna, and some interesting villas that can be visited if time and inclination permit.

CHAPTER XXIII.

HISTORY OF RAVENNA

RAVENNA is like no other town in Italy. It stands quite apart from all others and is entirely distinctive. It can be compared with no other place, and the page of history which it illumines is lighted up by no other place in the world. To properly understand it, Ravenna is the only guide, and since the time of the city's great prosperity, it has practically stood still; has crystallized with all its relics about it; and now reveals them to the visitor who steps back in Ravenna to the very early centuries, from the fourth to the eighth, and finds that the whole history of the place is in those early times.

In Roman times it was not so much one

town, as a collection of three, which were so closely intertwined as to be one in completeness. There was Ravenna proper; there was the port of Classis founded by Augustus, and then there was the long line of houses called Cæsarea, which connected Classis with Ravenna. Of this last, nothing but a church and a few cottages remain; of Classis, only the great basilica of Sant' Apollinare in Classis and a few cottages close by; and only Ravenna itself, much shrunken from what it was, now stands to tell us of the past glories of the place.

The chief history of Ravenna, however, commences with the time of Honorius, the son of Theodosius, who reigned from 395 to 423 over the Western Empire, his brother Arcadius taking the Eastern.

Honorius, whose reign was one long warfare with the Goths and other barbarian people who were at this time increasing in their power and desire to obtain the country, and who attacked Rome over and over again, removed his court from the Eternal City to Ravenna and made that his capital. Sheltered behind its malarious plains and its watery flats, he lived in a greater security than he had done

in Rome. Here was the seat of the Roman power during, not only his reign, but that of his son Valentinian III., Majorian, and others (emperors only in name) who succeeded him.

In 475, after the death of the last of these nine puppet emperors, Romulus Augustulus, there was a barbarian ruler in the person of Odoacer, and he held his court at Ravenna, as by that time Rome had been sacked by the Vandals, and the last important link that bound together the two empires had been broken.

Then a new power came into play, that of the Ostrogoths, and Ravenna was besieged by Theodoric, the King of the Ostrogoths, who had invaded Italy. For three years he attacked Ravenna, and at last, by a blockade, forced Odoacer to surrender the city, and slew him.

Theodoric reigned in Ravenna for thirty-three years, and to him many of the greatest buildings in the place owe their existence. Here he was buried, and here his tomb (despoiled of its contents) still remains a monument to the devotion of his daughter Amalasuntha, who was murdered a few years after her father's death.

The death of Theodoric, who was a strong

ruler, was followed by the accession of successors who were weak and unable to hold together the united Gothic kingdom which Theodoric had by his own prowess and skill brought into existence.

A powerful monarch was now on the throne of the Eastern Empire, reigning at Constantinople in the person of Justinian, and he desired once again to unite Italy to his dominions. His great general, Belisarius, went forward with a large army, and in 536 regained Rome. The Goths made a strong attempt to retake it, but were beaten off, and retreated to the powerful stronghold of Ravenna, whither Belisarius promptly followed them. Here he found there was disaffection, and a strong sense of dissatisfaction with the Gothic king, Vitigis, who had allowed himself to be overcome. Belisarius attacked Ravenna, and by the help of those who were disaffected was enabled to enter the place and take it. The Goths thought that he would, with the capture of Ravenna, himself assume the chief power in Italy, but he was true to the emperor who had sent him, and once again was Ravenna united with the Roman Empire. Amalasuntha

had, soon after the death of Theodoric, placed herself and her kingdom under the protection of Byzantium, but now the union was completed.

Then for a couple of hundred years Ravenna remained united to, or dependent upon, the empire, which ruled from Constantinople, and was governed by a series of exarchs, commencing with Narses, who was the successor of Belisarius.

In 728 a fresh ruler came upon the scene, as the city was taken by the Lombard king, Luitprand, whose name we have seen on the font in the Atrio di Pilato in San Stefano in Bologna.

He captured first the city of Classis, which was still the port of the city, and then marched against Ravenna and took it. His successor, Aistulf, reigned in Ravenna, and then he in his turn was driven out by the Franks under Pepin, and then the city was given over by his successor, Charlemagne, to the Holy See, and became the initial portion of the Patrimony of St. Peter.

Charlemagne visited Ravenna, carried off from it a brazen statue of Theodoric and the

marble columns of his palace, and decided to build the new cathedral which he was erecting at Aix la Chapelle on the model of San Vitale in Ravenna.

From his time, with certain intervals, during the thirteenth, fourteenth, and fifteenth centuries, Ravenna remained attached to the Holy See. In the thirteenth century a certain Pietro assumed the dignity of Duke of Ravenna, and his son followed him in the titular dukedom. Then the Emperor Frederick II. came against Ravenna, and, driving out the dukes, held it for a time; but in his turn he was driven back by the forces of the Pope, and Innocent IV. attached the place once more to his possessions. In 1275 another change of a temporary character took place, as an important local family, the Polentani, came to eminence and position, and ruled Ravenna, nominally in the name of the Pope, ostensibly as a republic, but actually as a kingdom of their own. Their rule did not last for a great while, and then the citizens, finding that the papacy had other matters in hand that were occupying attention, placed themselves under the protection of Venice in 1441, and were

well and wisely ruled by the great republic for some sixty years. Again in 1509 Ravenna was given back to the warrior Pope, Julius II., by the republic of Venice, which was unable to hold it any longer, and once again Ravenna had its old rulers.

But three years after this event the neighbourhood was the scene of a great battle when Louis XII. with his forces, under the command of Gaston de Foix, attacked Ravenna, and in 1513 was fought the battle of Ravenna, at which Gaston de Foix was killed, and which gave the victory to the French, although their terrible losses at the hands of the papal and Spanish forces did not permit them to follow up the victory.

This was practically the last event of importance that was a part of the history of Ravenna, and from that time down to our own it remained an important city, sometimes the chief and at other times the second in importance in the state of Romagna. It has thus had a very eventful and moving history. Its strong position at the mouth of its river, surrounded by vast watery plains, with the sea up to its very doors, which, gradually leaving it, con-

verted its shallow part into a morass and then into an unhealthy flat land, has been its strength; while the difficulty of approaching it, and its out-of-the-way position, have enabled it to retain and preserve the monuments in which it is so rich, and which relate so exclusively to its very early history.

It is Gothic, Ostrogothic, and Byzantine history that we can learn in Ravenna, as of its later history little remains; but in Gothic and Byzantine monuments, no other town is so rich and no other place can so perfectly set forth the art and craft of that period.

CHAPTER XXIV.

CHURCHES AND MOSAICS

THE oldest buildings in Ravenna are the baptistery, that stands close to the cathedral and is also called San Giovanni-in-Monte; the chapel of the archbishop, which is in the rear of the cathedral, and the cathedral itself.

They all stand within five minutes' walk of the Hotel Byron, to which all visitors go, and we will commence our inspection with the ** baptistery, which is, in its way, one of the most lovely as well as one of the most interesting buildings which the city has to show.

It is said to have been founded by the good archbishop of the see, Neon, in the late fourth century, and ornamented by his successor, some fifty years after its erection. It is a very simple, plain building of octagonal form, with the plainest of brickwork decoration upon it, and a delightful tent-shaped roof of red tiles.

Inside it is a perfect glow of colour and glorious decoration. The mosaics of Bishops Neon and Maximian still gleam as brilliantly as they did when first erected, and as a composition the whole scheme is wonderfully fine.

In the centre of the dome is a representation of the baptism, with the name of the river Jordan clearly marked, and then around this central circle is a still larger one with the twelve apostles, each bearing a crown and having his name near by.

These twelve figures are of surpassing dignity, and appear to move round this dome with a swing and grace that is very remarkable. They are rather tall and not so well proportioned as other mosaic figures which we shall see hereafter, but they are wonderful examples of such early work, and are specially interesting, inasmuch as they have never been restored and are in the condition in which their makers left them.

Below them is yet another circle of mosaic decoration also untouched, and representing the four books of the Gospels, open upon four altars, and between them four thrones of dominion with crosses. Around the baptistery

are eight columns, and from them rise spandrils which are covered with mosaics of gold wreaths on a blue ground of grand effect, and between them, on oval backgrounds of gold, are eight prophets draped in white garments.

Above them rises another colonnade, composed of eight arches, each subdivided into three more, the central one of which contains a window and the two side ones figures in relief, which are probably made in a species of plaster-work.

From the tops of these eight large subdivided arches starts the band of mosaic work that contains the thrones and altars.

The mosaics on the arches that rise from the eight marble columns have been restored in 1897 and 1898 by the authorities in Florence, and therefore *only* the design and character of this work is genuine, but all the rest is untouched and the whole effect of this brilliant, sumptuous decoration is very wonderful.

There are four inscriptions around the baptistery in mosaic relating to baptism, and between some of the arches are set fine examples of porphyry and marble arranged in geometric pattern. In the centre is the huge

font, which was intended for baptism by immersion, and to which is attached a curved ambo or pulpit in which the officiating priest would stand. The font is of white marble and has slabs of fine porphyry.

It will be noticed that this building is considerably below the level on which it was first erected, and the bases of the columns are to be found covered by the floor, which has been raised. This is a feature of buildings in Ravenna which will be constantly noticed, and is the result of the character of the soil, which is marshy and wet. This particular building is several feet below its right level and is still falling.

On its roof is to be seen, at the very apex, a metal cross bearing the following inscription, which records its erection by Archbishop Theodorus in the later part of the seventh century: *" Dedonis Dei et Sçe Marie. F. F. Lervnt Temporibvs dn Theodoro Apostolicvm."*

Near to the door can be traced the monogram of Bishop Neon.

Now cross the road and enter the ** cathedral, which in its foundation is as old as the baptistery, but has been so entirely altered and

rebuilt that nothing of the exterior save the detached campanile remains of the original building. The interest of this building consists in what it contains, notably in the sacristy the ** ivory chair of St. Maximianus, which was made in the early part of the sixth century, and save for its being carried away to Venice in 1001 has been in this church ever since it was first made. It was certainly made by Orient craftsmen, and has in the front the monogram of *Maximianus Episcopus,* and around it fine delicate carvings of St. John the Baptist in front, the evangelists on the right and left, and the history of Joseph at the sides, and the miracles of Christ at the back.

Some of the panels are missing, and are replaced by poor copies; one of the missing panels is in Milan, and another in Rome; others are in Naples and in Pesaro, but it is not known what has become of the rest of them.

The carving is clear and well defined and full of character, and the panels are surrounded with delightful arabesque decoration of an excellent character. This chair is one

of the great treasures of Europe, of exceptional interest, and should be carefully examined. Have it turned round so that you can see it well and appreciate its delightful work. The scenes of Joseph in Prison and In the House of Potiphar's Wife are especially quaint and interesting. Mark the peacocks in the border, and the excellent manner in which all the carving is undercut.

In the same sacristy are preserved the exquisite cope which belongs to San Giovanni Angeloptes, who was Archbishop of Ravenna in the fifth century, and which was remounted in the ninth or tenth century, and is of great beauty. The griffins and lambs on the cross of cloth of gold are delightful.

There is also to be seen the altar-cross of Sant' Agnello, archbishop in the sixth century, which is of silver and enamel, but it was altered in the sixteenth century, and only a part of what one can now see belongs to its very early history.

A more important relic of this archbishop is found standing close to the high altar, in the ancient processional cross of silver. This bears upon it in relief the Crucifixion, God the

Eternal Father, the Madonna, St. John, and St. Mary Magdalen on one side; and on the other, St. Apollonia, and the symbols of the evangelists, with an inscription recording that the name of the engraver who decorated the ancient cross with these later reliefs in 1366 was *Andrea.*

Behind the altar will be found, fastened into the wall, two curved pieces of marble, which were, as the inscription upon them shows, part of the ancient *ambo* or chair used by Sant' Agnello in the original cathedral, in the sixth century; and also some pierced marble slabs that were over the remains of martyrs in the confession of the original cathedral, and which date back to the same remote time.

Then there are four splendid stone sarcophagi to be seen, two in the second chapel on the right, in which were buried *St. Exuperantius* and *St. Maximianus* (to whom the chair belonged), and two in the transept, in which were buried *St. Barbatian,* the confessor of Galla Placidia, and *San Rinaldus.* These are sixth-century coffins, having upon them the bay leaves of conquest and honour, the palms of victory, two saints bearing their coronals

as an offering to Christ, and candles with the cross and the host on the ends.

We shall see many more of these splendid tombs ere we leave Ravenna, and recognize on them the love of symbolism which characterized their makers and the period in which they were made, and which was the method of teaching that was so needful in those early days.

Now turn round to the back of the cathedral, pass under an arch, up some stairs, and enter the ** chapel of the archbishop, which is connected with the Duomo.

The anteroom through which you pass to gain the chapel is filled with ancient Roman remains and interesting early Christian inscriptions; and beyond it is the chapel.

St. Pier Cristologo was archbishop in the early part of the fifth century, and he it was who built this chapel and had it decorated in mosaics. His monogram, in the curious entwined arrangement that is so often to be seen in Ravenna, is to be found in mosaic in an arch of the chapel, and is composed of all the letters forming the word *Petrus*.

The mosaics in the ceiling of this chapel

REAR OF THE CATHEDRAL AND BAPTISTERY, RAVENNA.

are the original ones of the fifth century, and have only been repaired in places where some bits of the work have dropped out by reason of the damp.

There are four glorious angels, and opposite to them the four symbols of the evangelists; then there are two representations of the Christ with the twelve apostles, six on either side, and it should here be noted as a curious fact, that in these early Ravennese mosaics, the Apostle *St. Paul* is included with the twelve. The names are easily seen to be SS. John, James, Peter, Andrew, Philip, Bartholomew, Matthew, Thomas, James (the less), Thaddeus, Simon (Zelotes), and Paul, omitting Judas and Matthias.

Then on the right are six male saints, Damian, Fabian, Sebastian, Chrysanthus, Chrysologus, and Cassianus, and on the left six female saints, Cecilia, Eugenia, Eufemia, Felicitas, Perpetua, and Daria, with the sacred symbol between each three. The reason of the introduction of *San Cassiano,* was that he was the patron and protector of Imola, the good bishop's native place, and that consequently,

San Pier Cristologo had a peculiar devotion for that saint.

The faces are full of calm dignity, those of the Christ especially, and on the drapery are the words, "*Ego Svm Via Veritas et Vita.*"

The ceiling has upon it crosses and birds, and the whole decoration is wonderful in beauty and effect.

Behind the *altar* are other mosaics of the Madonna in the centre, inscribed "*Sca Maria,*" and two saints, one on either side, San Vitalis and Sant' Apollinaris. These are much later mosaics, belonging to the twelfth century, and were originally in the cathedral, whence they were brought to this chapel in 1796.

The frescoes, which are by Luca Longhi, are of no importance. To those who are interested in manuscripts it may be well to mention that on the floor above there is a small but very choice library of MSS. and papyri, but it is not well for any save experts to trouble to visit it, especially if you are pressed at all for time.

The pavement of the chapel is worth notice, as it is composed of that charming mingling

of marble and porphyry that is known as "Opus Alexandrinum" and which was so popular at this period.

Following the chronological arrangement, it will be well for us, when we finally leave this group of fascinating buildings, to go to the north of the city into the Via San Vitale, and without entering this fine church yet, pass it by and go into the ** tomb of the Empress Galla Placidia, which lies behind it, and is also called the Church of San Nazaro e Celso.

I must warn you, however, that the mosaics in this interesting place are being restored, and that the building itself has been so restored and repaired as to present quite a fresh appearance, so that but little can be seen of the original edifice.

It is called "a well-preserved monument," and undoubtedly in some ways that is so, as the original idea of the place, its plan, its arrangement, can all be seen exactly as they have always been; but the "rifacimento" to which it has been exposed has taken away from the structure that feeling of antiquity that is so needful in order that the right impression may be made by a building.

It is said that in the repair of the mosaics only those portions that have dropped out are being supplied new, but it is more than that, as *tesseræ* are being used in the new work that are of a kind which the old mosaicists never used; the colours are of a different tone from the old ones, and the work is more rigid, exact, and true than was the old, and so much the more mechanical. Even if it were not so, new work can never be the same as old. It is a copy of what has preceded it. It is not the original creation of the artist's mind, and although it is not difficult for us to fully appreciate the desire of the Ravennese to repair the destruction caused by the damp, yet it seems better to us to allow the damage to be seen and recognized than to spend great sums in making it up, and so take away from the entire scheme that charm of untouched antiquity that it possessed for so long a period. The constant visits of tourists to Ravenna have not done the place any good, and now the work of renovation is going on in the city at so great a rate that soon there will be little left that has not been restored. There is no doubt that in the past these monuments have suffered

TOMB OF THE EMPRESS GALLA PLACIDIA, RAVENNA.

much, and that they will be glorious in the future, brave with fine marble and mosaic, but they will be *copies* of what has been rather than grand and impressive originals; and where it is difficult if not impossible to tell what has been repaired and what has not, the whole work is likely to suffer in public estimation, and I think rightly so.

Outside, the tomb has been scraped and done up; inside the walls remain very much as they were as far as the springing of the arches, but the workmen are now covering up the bare walls with slabs of Siena marble, restoring the walls, as they inform you, to what was their original condition of beauty. The cupola is covered entirely with mosaic which was a few years ago untouched, but is now being "touched up," as it is called; mingled with the old work is modern mosaic, which is brilliant and showy.

The designs certainly are the old ones and are very fine, and *much* of the mosaic is old. In the dome is a cross in the centre upon a ground of blue stars, and at the four corners of the dome are the symbols of the evangelists grandly presented. Over the door is Christ

as "The Good Shepherd;" and opposite to it, behind the altar (which at this moment is put away in San Vitale while the work is going on), is another representation of Our Lord casting heretical books into a fire, so contrasting two of the main elements of faith — that of love for the sheep and that of condemnation of error. Around are figures of the prophets or apostles, probably the latter. The influence of classic art is very clearly to be seen, especially in the two doves drinking from the vase, which is a thoroughly classical device; and also in the stags at a fountain, and in the arabesque decoration of the ornaments around the arches and within their vaults.

The little chapel is a wonderful glow of colour, and, with all its restoration, we must be thankful that so fine an example is left of the work of the mosaicist. We can feel the influence of the Oriental love of colour, implanted upon the classical ideas of fine design, and in its deep jewel-like blue, its solemn dull red, its gold circles, its masses of pure unearthly white, it seems to shine as with the fierceness of fire, and the light travels over its

broken surface revealing new charms with every fresh position.

It is but a tiny chapel, but it contains, besides its mosaics, the tombs of two Cæsars, the only ones of all that long line of rulers which now stand in the position in which they were originally placed; and at the end, near to the stone sarcophagi of Honorius II. and Constantius II., is the tomb of Galla Placidia herself, who built the chapel. She herself used to rest within that tomb, and there for eleven hundred years she sat, robed in state, and wearing her crown, but as the Renaissance crept into Italy, she — emblem of an earlier art — perished through the carelessness of some children, who in 1577 introduced a lighted candle into her tomb, through the hole that may yet be seen at the side, and in a moment everything was consumed — empress, robes, cypress wood chair, and all. Now there only remains the huge stone sarcophagus, those of the two emperors and two others, one of which has the bones of young Honoria, daughter of Galla Placidia.

Ravenna owes other buildings to the genius of Galla Placidia, who was sister to Honorius, and who, having been the wife of the Gothic

king, had as her second husband, Constantius III., whose son became Valentinian III.

She founded the Church of San Giovanni Evangelista in 420, out of gratitude for preservation during a storm on a voyage from Byzantium to her capital, Ravenna; but beyond some fragments to be found in a chapel dedicated to St. Bartolomeo, there is nothing of the church of her period to be seen.

The relief over the door of St. Giovanni Evangelista, which commemorates the vow, is of thirteenth or fourteenth century date, but contains in it a part, although small, of the far older stone which may have been contemporary with the church. Inside on the left of the entrance in the corner is an ancient marble chair, which belonged to the Abbot Benevento, of 1267; and near to it is a curious terra-cotta group of the Madonna and Child with angels, belonging to the sixteenth century.

The marbles in this church and in the one of San Giovanni Battista in the Via Girolamo Rossi, which Galla Placidia erected for her confessor, St. Barbatian, whose sarcophagus we saw in the Duomo, are of great beauty, especially some of verde antico, which are at

the altar of this latter church. The campanile of San Giovanni Battista should also be noticed, as it is an ancient one, and belongs to the original church; but the interior of the church has been so modernized as to be hardly worth attention, and it is in fact only the campanile outside and the marbles inside that make it worth attention.

Galla Placidia built also Santa Croce, which stands close to her tomb, and in which she worshipped, but which is now not worth visiting; its campanile alone stands to recall its founder. Her medals and coins can be seen in the museum, as she held imperial power for awhile, and exercised a very real and determined sovereignty over her people in Ravenna.

The Church of * San Francesco, which stands close to the hotel, is another building well worth notice, and if evidence is needed as to the soil on which Ravenna stands, and of the imminent danger that threatens some of the buildings in the city, let me recommend you to look down into the crypt under this fine church, which will be found actually full of water.

The sights of this church are not many,

the chief perhaps being the tomb of San Liberio, which is the altar of the chapel at the extremity of the right aisle, and which is a sculptured sarcophagus of the late fourth century. It is still used, as it has always been, so conservative is the Church in Ravenna; and on the altar, the Mass is said in the same fashion in the twentieth century as it was when first the saint was buried there, and with the same words.

The slab of dark red Verona marble that is upon the floor close to the entrance door, dated 1331, seems quite modern beside the other treasures of the place. It commemorates a lord of Ravenna, one Ostasio Polenta, who, being a tertiary of the Franciscan Order, was buried in the habit of the Order, and is so represented on his tomb. His face is worth attention; it is a very fine piece of sculpture. The name of that family will always be remembered in connection with their kindness to Dante and also for the fact that Francesca da Rimini was the daughter of Guido da Polenta and a descendant of this Ostasio.

The general of the Order, who died in Ravenna of fever in 1405, is buried on the

left of the church, and a similar slab of marble covers his tomb. He was over ninety years of age, as the inscription states, and yet it says that his death was very unexpected, and he himself anticipated a much longer life!

All the marble in this church is worth notice, especially the two lovely columns at the chapel of the cross, the second on the right. San Francesco is a very popular church in Ravenna, and will be found thronged with people at the early masses, and engaging the attention of numerous priests; and on the great festivals of the saint, notably on 1st and 2d of August, the church is almost inaccessible by reason of the people who crowd it for the "Perdono di San Francesco."

The Church of Sant' Agata in the Via Mazzini dates from about the same period, having been erected by Bishop Exuperantius in the fifth century, and bearing his monogram cut into the second column on the left. The similar monograms of two other archbishops, Sergio and Agnello, can be seen in the archway of the altar in the nave to the right. Both of these saints are buried beneath the altar. The pulpit is from a pagan building and

appears to have been cut from a piece of a marble column. It was, it is said, discovered in the ground close by the church at the time of the erection of the building.

This church is principally notable for the beauty of the marbles that it contains, which comprise *bigio antico, cipollino, porphyry, granite,* and several fine *Greek marbles;* the capitals of the columns are also well worth attention, and some of them are of considerable importance.

We must pass on, however, to another period of the history of the town, and see what there is that recalls the Ostrogoths and their Emperor Theodoric in Ravenna.

PALACE OF THEODORIC, RAVENNA.

CHAPTER XXV.

THE TIME OF THEODORIC IN RAVENNA

OF the * palace in which Theodoric once dwelt there is but little to be seen. The ruined walls, for they are no more, are close to the Hotel Byron in the Corso Garibaldi, straight up from the hotel. There is only left a great massive wall with some marble columns, eight above and two below, supporting the brickwork, and some crumbling walls and remains of arches and windows behind it. All that was good was carried away by Charlemagne when he visited Ravenna, and all the fine marble columns (in this city of fine and rare marbles) were taken off and dragged away across Italy to Aix-la-Chapelle, and placed in the new cathedral which Charles the Great was erecting, and which now is one of the most interesting buildings in Germany, and the only one that has to do with the period which can be studied in Ravenna. Marble

and mosaics, porphyry and bronze, carved stone, ivory and silver work, all were carried away to Aachen, and nothing now remains since the eighth century, when Charlemagne came to Ravenna, to tell us of the home of Theodoric but these bare walls, and a porphyry bath that we shall see in the museum.

Of the work of Theodoric there is much evidence remaining, and it is of a splendid character.

A dozen yards from the palace stands the ** cathedral which Theodoric built for his Arian bishops.

The very mention of this great heresy shows how strangely Ravenna has seemed to crystallize around itself events and controversies that the rest of Europe has forgotten.

The whole nation of the Ostrogoths was *Arian* in its belief. Arius had long been dead, the Councils of Nicæa and of Constantinople had been held, and had pronounced against his heresy. Athanasius had fulminated his thunders against it, the Nicene doctrine had been confirmed, and within the Church the heresy could no longer be said to exist; but it rested longer outside the Catholic Church, and now

that the influence of Theodoric became the paramount power in Ravenna, Arianism began to raise its head.

Theodoric was but thirty-three years master of Ravenna, and therefore his cathedral was consecrated very soon after its erection by Sant' Agnello the Archbishop, for Catholic uses, but it and the baptistery, which we shall shortly visit, were originally erected for Arians to use.

The cathedral is called Sant' Apollinare Nuovo, but originally it was dedicated to San Martino, and we shall soon have proof of that fact. It was "*new*" more than a thousand years ago! In its time the bones of the saint whose name it now bears rested far away in Classis, whence they were removed (or said to have been removed, as some of the historians state) for fear of capture by the Saracens; but now they rest again, according to the best of belief, under the altar of the church at Classis, in whose crypt the bones were first laid.

The church has, however, lost its older name and retained its later one, and as the New Sant' Apollinare we shall visit it. It is

bare and plain on the outside, with a simple dignified campanile, but the interior is the finest in all Ravenna.

It is hardly possible to conceive of anything more wonderful in the way of decoration or more beautiful than the long line of saints and virgins which stretches from end to end of the church. The saints are headed by St. Martin, and move forward in rhythmic array towards Our Lord, who is seated on a throne attended with angels, at the end of the long frieze that extends over the arches. There are, after St. Martin, SS. Clement, Sixtus, Laurence, Cyprian, Paul, Vitalis, Gervasius, Protasius, Hippolytus, Cornelius, Cassianus, John, Ursinus, Namor, Felix, Apollinaris, Demetrius, Polycarp, Vincent and Pancras, Chrysogonus, Protus, Jovenius, and Sabinus, names which recall the very early church and some of the sainted bishops of this very see.

Then opposite to them is a long line of virgins, twenty-one in number, who bear crowns, which they are bringing up to Our Lady, who, in similar fashion to the Christ opposite, is seated on a throne and attended by angels.

The virgins are SS. Eugenia, Savina,

MOSAIC IN SANT' APOLLINARE NUOVO, RAVENNA.

Christina, Anatolia, Victor, Paulina, (?) Daria, Anastasia, Justina, Felicitas, Perpetua, Agnes with her Lamb, Vincentia, Valeria, Crispina, Lucia, Cecilia, Eulalia, Agatha, Pelagia, and Eufemia.

At the opposite ends are, on the side with the virgins, a representation of the city of Classis with ships and the sea, and on the other side, with the procession of saints, the palace of Theodoric, with the word Palatium, and the Church of San Vitale.

The procession of virgins is headed by the Magi, who are hastening forward with their gifts.

The figures of Our Lord and Our Lady are very similar in style. Christ has his hand upraised, in the act of benediction, and the Virgin bears in her arms the Infant Child. Both are seated and are attended by four angels, grand stately figures in white draperies.

Above these long processions are windows, and between them tall mosaic figures of apostles and teachers, and then above that again are two long series of scenes from the life of Christ as follows: The Cenacolo, Mount of Olives, Betrayal, Denial, Sanhedrim, Judg-

ment of Herod, Second Denial, Judas and the Bag, Pilate, Calvary, the Entombment, the Scene at Emmaus, Christ in the Midst of His Disciples; and then on the other side as follows: The Healing of the Cripple, the Herd of Swine, the Healing of the Paralytic, the Parable of the Sheep and Goats, the Calling of St. Matthew, the Pharisee and the Publican, the Raising of Lazarus, the Woman of Samaria, the Woman with an Issue of Blood, the Blind Man Healed, the Draught of Fishes, and the Feeding of the Multitude (two scenes).

These mosaics have been from time to time repaired, but a most careful account has been kept of all that has been done, and a large drawing of the entire mosaic has been prepared by the government officials in which, by means of different colours, every piece of repair is noted and can be distinguished.

In looking at this important record, which has been drawn with the utmost skill, and from close examination of the mosaic, I was much interested to notice that the repair and alteration in the two large groups of the Christ and the Madonna have been very few, and that

practically that part of the mosaic remains as it was when first erected by Theodoric 1300 years ago! The heads of the three Magi, part of the heads of two of the angels on one side, a portion of the draperies of two of the angels on the other side, and a small part of the throne are all the portions that have been restored, so that this triumphant representation of the Christ and the Madonna, in which Our Lady is enthroned as is her Son, and in which she is given the Gospel side of the altar, stands as it did when erected in those early days, and shows the teaching of the Catholic Church in the fifth and sixth centuries with an absolutely unerring proof.

Further evidence of the immense antiquity of all this work is to be marked in the fact that the crucifixion is not included at all in the scenes depicted, as in the beginning of the history of the Church a representation of this dread event was never given. The scenes from the life of Our Lord above the windows have received no restoration at all, and are entirely original. The whole effect of this sumptuous decoration is very wonderful, and can be compared with nothing else in Northern Italy.

Even at Monreale or in Palermo, where other superb mosaic work is to be found, nothing will be found so dignified, so impressive as these sweeping processions of saints and angels, and the grand stately figures above them, and the Biblical stories so quaintly set forth.

The church is worth returning to again and again, and if it is visited on a sunny day, the glow and sheen of this mosaic work will never be forgotten.

The pulpit is worth notice for its curious early Christian sculptures; and in the last chapel on the left will be found a sort of museum which contains a fine portrait of Justinian in mosaic, the tenth-century marble chair of the abbot who ruled in the church, a perforated screen that originally protected the remains of St. Apollinaris in the confession, and some fine examples of marble and porphyry.

When we leave the Church of Sant' Apollinare Nuovo, it will be well for us to visit the other important buildings that were founded at the same time by Theodoric, *e. g.* the baptistery of the Arians, which is now called Santa Maria in Cosmedin, and the

Church of San Spirito, called also San Teodoro.

They are close together, and stand in a small street, Via Paolo Costa, just out of the Corso Garibaldi, three minutes' walk from the church that we have just left.

There is nothing special to be seen in Santo Spirito save some columns of fine marble which have curious capitals bearing Latin crosses, and it may be well here to draw attention to the marbles that are to be found all over Ravenna in almost every church, as no city in Italy with the exception of Rome has such fine examples of the rarer ** marbles.

There is a little book called "The Handbook of Ancient Roman Marbles," by H. W. Pullen (Murray, 2*s.* 6*d.*), which ought to be in the hand of every traveller in Italy, and which will be found of special interest in Ravenna. Murray's Handbook names many of the rarer marbles of Ravenna, such as the eighteen columns of *Imezio,* four of *bigio antico,* two of *cipollino,* and four of the very rare *cipollino rosso,* which are all in the Duomo, and by the aid of it and this little book the tourist will find a new interest in

tracing out the names of other beautiful marbles which adorn the churches of Ravenna. There was a great demand for the more precious marbles in these churches, and it is well to look at them, as generally they are quite lovely and often of the greatest rarity.

In this particular church in which we now are there are columns of *bigio antico* in different varieties, lovely gray marbles with blackish, bluish, and smoky-gray mottlings; but besides these columns the only special thing to see is the ancient pulpit in the fourth chapel on the left, which was probably an *ambo* rather than a pulpit, from which the Gospel was read.

The portico rests upon three columns, of which two are Istrian marble, and the other from Greece. One of the inside columns is of that lovely marble known as Verde Sanguigno, which is a green serpentine with stains of blood red. The church was originally dedicated by Theodoric to his patron San Teodorico, but in the time of Archbishop Sant' Agnello was restored to the Catholic Church, consecrated, and dedicated to Santo Spirito.

Opposite to it is the baptistery which belongs to it, still called the Baptistery of the

Arians, but which also was renamed when consecrated as Santa Maria in Cosmedin, — that is, "ornamented." There is nothing to see in the interior save the fine mosaic which covers the dome, and represents the baptism of Christ in the Jordan. These mosaics were erected after the baptistery became Catholic, and date therefore from about 560. The river is depicted as a pagan river god holding an urn from which the water issues, and the Christ is standing in it. All around, as in the other baptistery, are the apostles, including St. Paul, each of them carrying his crown of glory and martyrdom, save the two apostles, St. Peter and St. Paul, one bearing the keys and the other the sword. They are moving around the circle towards an altar which is throne-like, and has a cushion and a cross upon it.

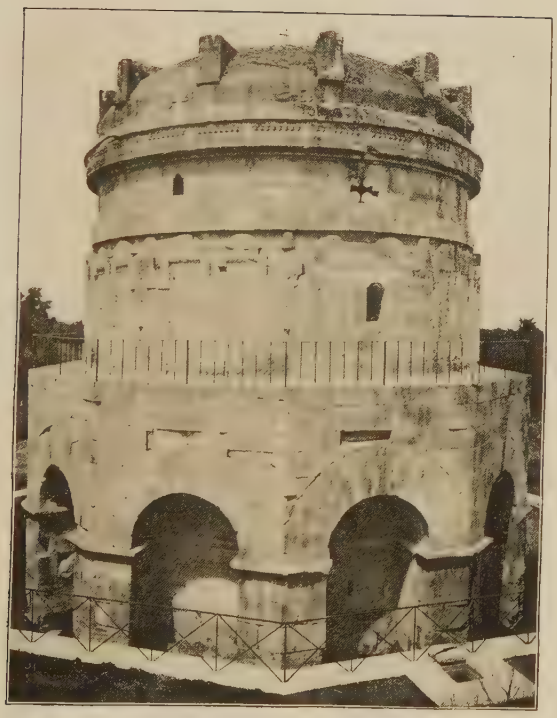
The ancient font has disappeared, having been cut up, it is said, when the other baptistery was taken over for use, in order that there should be baptism at no other place than in the chief baptistery, and that all should be done canonically. The slabs that formed this font were used in the decoration of other churches in the place.

Finally let us go out and see the ** Tomb of Theodoric, called also Santa Maria della Rotunda, as that too was converted into a church. It is about half a mile from the gates of the city going out from the Porta Serrata, and is a very prominent object as the train comes into Ravenna. It cannot fail to be seen, as from its great size and unusual appearance it is very noticeable. It stands now in a small garden and has a custodian of its own, who charges a small fee for admission to it.

It was erected, as I have already said, by the daughter of Theodoric, Amalasuntha, who appealed to Justinian for protection after her father's death. It is a very mysterious building, and little is known of its history.

The great mass of Istrian stone which covers its roof is a marvel in itself, as its huge size and weight (nearly five hundred tons) must have rendered the operation of placing it in position one of supreme difficulty.

The inscriptions upon it have been added at a later time, and there is no evidence for the story that at one time there stood statues of the twelve apostles upon this roof, on the projecting perforated handles that are round



TOMB OF THEODORIC, RAVENNA.

about the mass. The word that we have used by which to designate these projections probably is the right one, and they were used, we believe, to move the great stone into its position. Beneath the stone is the sepulchral chamber in which at one time the bones of the great monarch were deposited, but in the revulsion of feeling that followed upon his death, and when all his churches were consecrated to the Catholic faith and the heresy of Arianism exterminated, the remains of the emperor were taken from his tomb and buried elsewhere.

Beneath this room is another, in the form of a cross, with an interesting west doorway, which was, it is believed, intended as a burying-place for other members of the royal house, and was actually used as the place of sepulture for certain notable personages. It has been recently cleared of the water that for years filled it, and can now be readily inspected. To architects it will offer some interesting evidence of the method of vaulting an arch adopted in the days of its erection, and of the admirable manner in which the doorway is

arranged by means of huge stones notched and double notched into one another.

Every arch is erected in this way, and the whole is built with the greatest ingenuity and strength.

The stairway by which one ascends to the upper room was added within the past century, but originally there was a sort of colonnade around this upper part, portions of which yet remain and are to be found inside the sepulchre. It is not known how access originally was given to the upper room.

The huge roof was cracked by lightning, and in this way the accuracy was proclaimed, it is said, of an old legend which foretold the death of the monarch by lightning; as the flash destroyed most of his remains and the cypress-wood chair in which the emperor was seated in his robes, and left only bones remaining, which a few months afterwards were scattered in other burying-places, by the zeal of those who extirpated his heresy.

The tomb now stands as a dignified erection, imposing in its size and strength, and in the summer, when encircled with creepers and surrounded by flowers, it is a peculiarly beautiful

sight, and seems then to belong far more to the living than to the dead.

The period of the time of Theodoric in Ravenna is the most important of its history as regards the prosperity of the people. He was a man of the sternest impartiality, a great lover of truth and justice, an upright warrior, an honourable ruler. He took great interest in his people, encouraged them in their enterprises, assisted them in the cultivation of their fields with loans of money, and with protection and labour, and during the few years in which he resided in Ravenna the place flourished. This great massive tomb is a fitting emblem of so strong, so resolute, and so noble a monarch, who, but for his unfortunate attachment to a deadly heresy, would have been one of the greatest monarchs that the times had produced.

CHAPTER XXVI.

JUSTINIAN AND THEODORA

SUCCEEDING upon the times of Theodoric came, as we have already seen, the rule of the Roman Emperor Justinian, and to that time belong the three remaining buildings which we must visit in search of mosaics.

The archbishop of the see was Sant' Ecclesio, and the first church that he appears to have had erected was Santa Maria Maggiore, in the Via Gaetano Monti; but save for some fine marble columns and a curious seventh-century ambo or pulpit there is nothing of importance in this church, and its campanile is all that remains of the original structure.

Close to it, however, stands the fine Church of ** San Vitale, which the same archbishop built on the site of the martyrdom of San Vitale, and which was consecrated by a succeeding archbishop, St. Maximian.

It contains the finest mosaics in Ravenna,

SAN VITALE, RAVENNA.

and will, when the present work is completed, be specially remarkable. It is always somewhat distressing to find a church in the hand of the restorer, but in the case of San Vitale the work is being done so carefully, and the additions to the original structure were of such surpassing ugliness and covered up so much fine work, that very much of the customary discontent is not only driven away when the work is examined, but is turned into approval.

The architect, a learned Professor Bocci, has made many important discoveries in the church, revealing much of the older work that had become covered up, and showing which was the original entrance, besides exposing some decoration of great merit; and as, on account of the wet, it was *needful* to do something with the church, it is well that the repair has fallen into such good hands.

The hideous painting which now disfigures the interior will, I hope, be removed. There is a petition being made to the government to order this work to be done, and in the interests of the building, it will I hope be successful.

The church is octagonal, with a choir, and has eight fine pillars, which divide the central

space from what may be termed the ambulatory. These columns are adorned with capitals of great merit and beauty, and those above them in the second story are still finer. The lower part of the columns is covered with fine slabs of marble, which have been reversed by later builders, and set against one another to form huge splayed patterns, and in this way the decorative value of the original work has been set at naught. It is possible, now that the work is in progress, to ascend not only into the upper story, from which the best view of many of the mosaics is obtained, but higher, even into the roof, and so appreciate the extreme ingenuity with which the building was erected, and the splendid manner in which the work was done. The roof is circular, as is in fact the whole church above the upper story.

It is, however, in the choir that the chief interest of this church consists, and in the mosaics that adorn it. They were done in the early sixth century, and have been tampered with but very little. They differ materially from the mosaics in the baptistery, into which we first went and which are a century older; as the former are bolder, stronger, and more

MOSAIC. — THE EMPRESS THEODORA.

in broad full outline than are these, which are fuller of detail and finish, and devote much more attention to features and ornaments.

The most remarkable ones are inside the apse at the back of the altar, which, as in all these early churches, stands out away from the wall in the chord of the arch.

On the left is the Emperor Justinian, holding a sort of basket in which are gifts, and having on one side of him the archbishop with two attendant priests, and on the other two attendants in white and some soldiers. The archbishop holds a cross in his hands, and the priests with him hold the book of the Gospels and the censer, and are evidently deacon and subdeacon.

Opposite to this panel is another one depicting the famous Empress Theodora bringing her chalice or cup of gifts, and attended by her ladies, who are clad in rich costumes, and by two acolytes, to whom she is handing her gifts for them to present at the altar.

The colouring of these superb mosaics is splendid, as clear and as fresh as when first done, and glowing with light.

In the apse itself is Our Lord between two

angels, St. Vitale standing on His right and receiving from a seraph a crown of glory, and on the left St. Eutychius presenting the Church to Christ.

On the arch are Our Lord and His apostles, with SS. Gervasius and Protasius, sons of San Vitale, of whom we spoke when in their church in Milan, which is now called Sant' Ambrogio.

Close to the altar above the two beautiful columns with fine perforated heads are other scenes:

On the right the offerings of Abel and Melchizedek; Moses tending the sheep of his father-in-law; Moses on Mount Horeb; and Moses taking off the shoes from his feet at the burning bush, a hand in the sky denoting the Father.

Opposite to them are: The Sacrifice of Abraham; the Angels who visited Abraham and Sarah; Moses on Mount Sinai.

There are also the prophets Isaiah and Jeremiah, and the four evangelists with their emblems.

The ancient Greek relief called the "Throne of Neptune," which is to be seen close to these mosaics, is on the right, the one opposite to

MOSAIC. — THE OFFERINGS OF ABEL AND MELCHIZEDEK.

it being a copy made at a recent date. The original one is very fine and full of power and dignity. The splendid columns of this church are all worth examination, not only because of the beauty of the marble, but also for the sake of the delightful openwork capitals which surmount them.

Having finished the inspection of the Church of San Vitale, it will be well for you to obtain a carriage at the hotel, and drive out to the grand old Church of ** Sant' Apollinare-in-Classe, telling the driver to take you on your way homewards to the Church of ** Santa Maria-in-Porto Fuori, which will be described in the next chapter. When you have looked at these churches you will only have the museum and picture-gallery left, and the tomb of Dante, and having examined them you will be able to rest with the assurance that you have seen all the chief sights of this fascinating city.

We will therefore journey off together now to the site of the ancient town of Classis, which we saw depicted in mosaic in the Church of Sant' Apollinare Nuovo, and about which I have already given you some information. We have to drive some three and a half miles

towards Rimini, across a wide, flat, marshy plain, in the midst of which now stands this fine church, the sole remaining building of the once important port of Classis.

At one time all the plain between the two cities was filled with habitations, and the important city of Cæsarea occupied the district that was between Ravenna and Classis, almost touching its neighbour on either hand. Now all is gone, and of Cæsarea nothing that was in its great basilica of San Lorenzo remains on the site, and only some splendid columns which stand in the Church of Santa Maria-in-Porto remain of all its treasures. The basilica stood till the sixteenth century, but was then destroyed, and now the site of Cæsarea is a bare plain.

As soon as we cross the Ponte Nuovo, which is over the united rivers of the Ronco and the Montone, and was erected by the Cardinal Legate Alberoni, we get a sight of the imposing basilica to which we are going, and as we drive up at its doors and look at its very bare uninteresting front, we are given no idea whatever of the splendour that is within.

It is well to notice over the doorway that

there still remain the Roman bronze hooks that were used to support the *velarium,* or curtain, that at one time, for great festivals, spread itself over the entrance. It is also well to mark the great campanile, stately and simple, and peculiarly Ravennese in its structure and in the severity of its architecture. It was probably erected more as a watch-tower and ornamental structure, and perhaps partly as a place of retreat that would be strong, than for the purpose for which such towers are now erected; as bells did not come into use for a century after. We may well look upon it mainly as a watch-tower.

On entering the church (which is readily opened by the old man or woman who seem to be the only inhabitants of this deserted spot), we shall be at once struck by the majesty and dignity of its size and proportions. The walls are green with damp, and the church has a strangely deserted and forlorn look, standing as it now does, far away from all population, a monument of times long passed away. I would recommend you on entering to retain your cloak or coat, and even to put on extra covering, as the interior is often very

cold, and a chill can be quickly taken within its walls.

Go forward at once to the high altar and look at the mosaics that adorn the apse. They are the latest that we have yet seen, but the word "late" in Ravenna only means the sixth century, and these splendid mosaics are considerably over a thousand years old. Very little indeed has ever been done to these mosaics, and they shine out to-day as they did when first erected twelve hundred years ago. They are extraordinarily full of symbolism.

The upper part is said to represent a symbolic treatment of the Transfiguration, or of the appearance of the Divine Son. The face of Christ is to be seen in the centre of a large cross which stands upon a blue star-studded sky, and pointing towards it is visible a hand which typifies God the Father. Above the cross is the Greek sacred monogram, on its arms the letters Alpha and Omega, and at its foot the words "*Salus Mundi.*" Moses and Elijah occupy places on either side, and the three sheep below typify the apostles SS. Peter, James, and John. In the centre can be seen the patron saint of Ravenna and Classis,

MOSAIC. — SACRIFICES OF THE OLD LAW.

Sant' Apollinare, preaching to the faithful, represented as a flock of sheep.

The figures between the windows are four of the greatest early archbishops of the see, Saints Ecclesius, Servius, Ursus, and Ursicinus.

The scenes on the left and right wall are as follows: On the right are the sacrifices of the Old Law, those of Abel with the Lamb, Melchizedek with Bread and Wine, and Abraham with his Son.

Opposite is the demand of Archbishop Reparatus from the Emperor Constantinus IV., for freedom for his diocese, a demand which the emperor, attended by Heraclius and Tiberius, granted, as represented by the scroll which he is handing to the courageous bishop with the word *"Privilegia"* upon it. This mosaic is later still than the other, having been put up in 668.

On the rood arch are yet other mosaics depicting the Christ with the evangelists (represented by their symbols); the cities of Jerusalem and Bethlehem, from which flocks of the faithful (as sheep) are ascending towards our Lord; and below the archangels St.

Michael and St. Gabriel, St. Matthew and St. Luke, and some splendid decorative borders. Before leaving the elevated altar notice the ancient throne of another sainted archbishop, St. Damianus (688 - 705), which has been cut in half and used to form the ends of the *sedilia* for the clergy, on either side of the high altar. The baldacchino of the altar is modern, but the four columns which support it are of a rare black and white ancient marble from Egypt, which is of great beauty in its markings. It is well also to notice the long Latin inscriptions which are all around the wall of the choir, and which relate the story of the church and the events which attended the removal of the remains of the patron saint from this church into Ravenna and back again.

It is unfortunately impossible to enter the crypt, which is one of great beauty, the columns supporting the roof and the pavement being particularly interesting, and of fine and rare marble; but the whole crypt is full of water even up to the step of the doorway, and care must be taken when you look in at the door that forms the entrance to this crypt that

you do not step down into the unwholesome green liquid. There is a splendid bronze grating in the crypt.

Here also is the urn in which at one time were the remains of the saint, but they now rest safely below the stone of the altar. For a long period these precious bones were buried in a sort of confession which is in the centre of the nave, and which takes the form of a small altar, dedicated to the Blessed Virgin, which was erected in the sixth century by Archbishop Saint Maximianus, but in the twelfth century the remains were transferred to the crypt.

All around the walls can be seen the portraits of the various archbishops of this important see of Ravenna, 132 in number, down to the latest occupant of the see. Some of these portraits were originally in mosaic, and below them were splendid marble slabs, all of which were carried off in the middle of the fifteenth century by Sigismondo Malatesta when he was erecting the famous temple at Rimini. The present portraits were painted after that time in order to commemorate as far as possible the original series of mosaic

ones, and have been added to from time to time ever since.

The splendid marble sarcophagi all around the church will attract attention. There are ten in all. The first is of San Teodoro, who lived in 688, above which in the wall is an inscription relating the benefits conferred upon the church by Leo III. The second has upon it the representation of Our Lord and the twelve apostles. The third is that of Grazioso (784-788), the fourth that of John VIII. (777-784). The fifth is an unknown one of the sixth century, and has two peacocks upon it. The seventh is that of St. Felix (706-723), and is an important work. The eighth is a seventh-century one, and near it is a celebrated inscription commemorating the penance of Otho III., who passed forty days in this basilica. The ninth is an unknown one, and the tenth is that of John V. (607-613).

Behind the second, on the left, is the place in which for a time the bones of Sant' Apollinare were hidden in the wall, as the inscription commemorates.

At the entrance to the chapel which stands at the end of the left aisle is a curious taber-

nacle, which is said to belong to the seventh century, and is now over a fifteenth-century altar, which was erected, as the inscription tells us, by one Petrus, a priest, in honour of Sant' Eleucadio, third archbishop of the see.

The basis of the columns which support the nave arches will be found far below the level of the present floor, and their lovely gray colour should also be noticed as distinctly worthy of attention.

The splendid pine wood, or Pineta, which lies beyond Classis, is worth visiting, if you have plenty of time; or part of it will be seen from the rail if you travel on from Ravenna to Rimini. It has been celebrated for centuries, partly because of its position in the midst of this dreary flat marsh, and partly for the great beauty of many of its oldest trees. Dante sang of the beauties of this Pineta, and Boccaccio made it the scene of many of his stories. It is full of attraction for the artist, but situated as it is in the midst of a malarious district, the greatest care must be taken by persons who desire to settle for awhile under its magnificent trees, and use its charms as the inspiration for their pictures. We will now

leave Classis thinking of all that the city has seen, and remembering that once here rode at anchor the greatest fleets of the Roman Empire, where now there are but a few cottages and a great and magnificent, but lonely and deserted church.

CHAPTER XXVII.

FRESCO-WORK — MUSEUMS AND PICTURE-GALLERY

THE fresco-work in Ravenna is not of any special extent or of very great importance, but it must not be overlooked.

We know that between 1317 and 1320 Giotto stayed at Ravenna with his friend Dante, who had taken refuge in the place, and the great artist has left behind him many marks of his residence. The Church of Santa Maria-in-Porto Fuori, to which we drive as we turn from Classis back into Ravenna, was said at one time to be decorated throughout by the frescoes of Giotto and two of his pupils, who worked with him in the church.

The decoration was the gift of a notary, one Graziadeo, who, in 1246, provided a sum of money to defray the work in this church to which he had a peculiar devotion, owing to his close attachment to the Holy House of Loreto,

which at that time had control of the building. It is known that Maso da Faenza, Rastello of Forli, and a Ravenna artist, one Giovanni, worked in the church, but nothing can be definitely proved as to the work of Giotto himself, although the character of much of the decoration that remains would indicate his hand, or at least his instruction.

The following may be suggested as the subjects of the frescoes that remain, but many of them have so perished that it is not easy to determine what they represent. The work of Giotto himself, will, I think, be found in the choir.

On a wall to the left in the nave are a Madonna and Child with four saints, and also St. Julian.

The Redeemer is in the centre of the rood arch. Antichrist and the Martyrdom of certain saints are on one side, and on the other are the angels cutting off the head of Antichrist, and below are the scenes of the blessed and the condemned. There are also the heads of San Ciriaco of Ancona and San Zeno of Verona.

On the ceiling of the choir are frescoes of the evangelists with their symbols, and the

doctors of the Church. On the right wall are the coronation, the death, and the assumption of the Madonna, and near by, Our Lord instituting holy communion, the massacre of the innocents, and a scene representing a monk and a lady in a balcony, supposed to represent St. Francis and St. Clare.

On the left wall are the birth and presentation of the Madonna, in which the last two figures on the right are said to be portraits of Giotto and of Guido da Polenta, the protector of Dante.

In the left chapel are frescoes of Pope Giovanni asking permission of Theodoric to build a church; the imprisonment of the Pope for disobedience to the orders of the emperor, and the martyrdom of some unknown saint.

In the right chapel the frescoes represent St. John baptizing a king; the preaching of San Pier degli Onesti, and his consolation of the suffering and troubled people; scenes from the life of St. Matthew, his call, martyrdom, and death; and figures of angels and saints.

At the end of the apse are the three Maries and the unbelief of St. Thomas, and in front

of the chancel arch are portraits of Sant' Apollinare and Sant' Antonio Abate.

The depth to which the church has sunk in the soft marshy ground can be seen by examining the bases of the columns, and as the whole church is very damp and malarious, it is not advisable to stay long in it or to enter it without an extra wrap.

The campanile will attract attention as it rises out of the remains of an ancient Roman pharos, or fire-house, the primitive lighthouse that was used to guide the ships into the neighbouring port of Classis.

Having looked at these quaint and almost perished works, and remarked on the curious plaster relief halos which the saints bear, and the naïve and attractive way in which the stories are so simply and yet so decisively told, let us drive back into the city to the Church of San Giovanni Evangelista into which we have already been and examine the ** frescoes in the fourth chapel on the left, which are most certainly by Giotto, and are all that remain of his work inside the city walls. They represent the evangelists and the doctors of the Church, and are of unusual interest, although

SANTA MARIA-IN-PORTO FUORI.

in places they have been touched up. The figure of St. Matthew mending his pen is quite delightful, and all the others are full of quaint conceits which cannot fail to recall the Arena frescoes. The figures are those of SS. Augustine, Ambrose, Gregory, and Jerome, and the evangelists, SS. Matthew, Mark, Luke, and John.

We have not much space in which to describe the museums of Ravenna, and fortunately for us they do not demand as much space as those of other towns save for one or two special things.

In the first room in the gallery the two works by Rondinello are the only important ones, and they are quite beautiful, especially the one with the Madonna and Child, SS. Catherine and Jerome.

Rondinello was a pupil of Bellini, and worked much at Ravenna and at Forli near by. His colour is sweet and good and his pictures are well composed.

There are two works of Luca Longhi in this room.

In the next is a crowded and powerful Vasari, entirely lacking in pathos.

A little farther on we enter the room which contains one of the treasures of Ravenna, the ** recumbent statue of Guidarello Guidarelli, by Tullio Lombardo. As there is a small pamphlet issued by Doctor Ricci concerning this statue to be obtained in Ravenna, I will not in these pages enter into any statement as to who he was, or respecting the sculptor who executed the statue, satisfying myself with stating that the warrior died close to Ravenna, and that the statue is, in my opinion, one of the two finest in Northern Italy. The head is a little constrained in position and could not have fallen quite as it does in the marble, but when once this criticism is made, there is little more to be said, as this is one of the most marvellous effigies of the sleep of death that was ever executed. The warrior is at peace; he is in a sound sleep, but never to wake again, and the eyes fill with tears as the full meaning of that sleep is gathered up, and as one gazes at the placid and wonderful sleeping form.

In the fifth room there is a fine work by Alunno (202) and an interesting work by Fiorenzo (211), and in the room beyond there is a very curious collection of pictures which

it seems specially suitable to find in Ravenna. It is a collection of Byzantine paintings, Eastern, Russian, Greek, some of them of great beauty and in wonderful order, and others possessing that strange resemblance to each other and to a fixed model that characterizes the sacred pictures of the unchanging Eastern Church. Numbers 269, 284, and 222 may be mentioned as specially important, but the little room contains many works of interest and is well worth inspection.

From this picture-gallery we pass into the museum close at hand.

It is contained in the building of the old Carthusian monastery of Classe, and includes the Church of St. Romuald in its extent. Opposite to the entrance door is the * tomb of the Exarch Isaac, which was originally in the Church of San Vitale, and which was erected to his memory by his wife Susannah. It has a long inscription in Greek upon it recording his fame, both in the East and in the West, and lamenting her own terrible bereavement. It was erected in 645, and is a fine marble sarcophagus of the regular Ravenna shape, and has upon it reliefs of the Adoration of the

Magi, the Raising of Lazarus, and the Delivery of Daniel from the Lions' Den. The strange caps of the Magi should be noted, as they wear them also in the mosaic we have lately seen in Sant' Apollinare Nuovo.

Under the dome of the church is the great porphyry bath which was once in the palace of Theodoric, and used to be styled his tomb. It is said to have once contained his ashes, and to have been in the mausoleum, but it is quite evidently a fine Roman bath, and probably had no connection with the burying-place of the emperor, but may of course have been used by him in his palace, where until recently it was preserved.

Close to it stands a fine Renaissance shrine of 1547, and a beautiful Lavabo fountain.

In the sacristy in the museum, the gold ornaments in Case I. are worth attention, the illuminations, the splendid pastoral staff, and the cover of a thurible. In Case II. the ivories are of great importance and of high merit. There are also some fine vestments. The gold ornaments have evident connection with the Gothic possession of Ravenna and with the time of Odoacer.

Some exquisite perforated panels will be seen, some fine capitals, some portions of mosaic, and of inscriptions a great many, some of which are of the greatest archæological importance. On the whole the museum is one of unusual interest, and contains many things that, given plenty of time, it will be worth your inspecting, and will be found to give information as to the past history of Ravenna. There is no catalogue of it to be obtained.

I may perhaps add that as a memorial of the time when Ravenna belonged to Venice the great ruined fortification walls will be found of interest.

We have now only one more sight to visit, but it is the most disappointing one, as in no way is it worthy of its purpose.

The ** tomb of Dante stands close to the hotel, and is a place of pilgrimage to every visitor, but it is a poor, unimportant building, distinguished by no artistic merit, of debased architecture, tawdry effect, and almost vulgar appearance. It contains the undoubted remains of one of the world's greatest men, and it is altogether unworthy to contain them, and utterly unsuitable for its high purpose.

The tomb itself, the inscriptions and the urn, are all fairly good in execution, but for so supremely great a man they are an unfitting memorial, and the building in which they are contained is only rendered important by reason of the sacred ashes which it holds.

THE END.

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